February 1916

# THE ETUDE

Presser's Musical Magazine
Subscription \$1.50 Per Year Price 15 Cents

JOHN PHILIP SOUSA



"HE SHO' THINKS HE'S HIDIN'"

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### PRESSER'S MUSICAL MAGAZINE

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### Coming Inviting Issues

A great part of the Editor's joy in the engrossing work of THE ETUDE is found in anticipation—looking forward to the interesting issues that are to come. March, April, May, June, July will be fine ETUDE months. There is something individual already in hand for each issue which will make every number especially inviting.

Among many of these attractive features is an interview with the noted planist

### MR. HAROLD BAUER

Mr. HAROLD BAUER

Mr. Bauer gave THE ETUDE an interview some years ago that attracted widespread attention. His opinions are always fresh, original and finely expressed. Am Bauer's interview will be in the March issue. Am Bauer's interview will be in the March issue. The property of th



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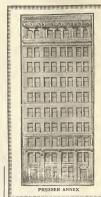
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THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa-A STREET WHEN THE PROPERTY OF THE PROPERTY OF

### The World of Music

THE World of Music is still under the shadow of the great war and the greatest musical activity of the day has through the course of natural events been transferred to America. This does not mean that music has altothrough the course of natural events been transferred to America. This boes not mean that the sund of the firing line. It is somewhat amazing to note how much has been accomplished in the European Capitals. The newspapers of London, Berlin, Munich and Paris contain a surprising. number of notices of coming concerts. Such a pianist as Wilhelm Bachaus has gone so far as to give a recital in Berlin in his field gray uniform. Richard Strauss has produced a noteworthy Alpine Symphony. London has had many fine concerts and The Opera Comique has resumed performances. However, the real center of musical effort is unquestionably on this side of the Atlantic at present and the measure of our accomplishments in which many of the greatest artists of Europe are now participating is so great that realization is difficult.

### At Home

The death has occurred of the well-known American planist, Isabel Hauser. She was horn in Cadix, Ohlo, and was a pupil of Karl Helnrich Barth, of Berlin, AT a sale in New York recently, two stanzas of Home, Sweet Home, with a three-line chorus under each, in the autograph of John Howard Payne, dated March 2, 1851, were auctioned off for \$160.

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Willie speaking in Lancaster, Pn., recently, Dr. J. Frederick Wolle, of Bethlebean festival folials, suggested the possibility of forming an analysis of the property of the p

At Home

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ARIS CHEMIAN, Professor of Composition at the Northwestern University School of Manichas revently been eleved a member of the American Academy of Fine Arts.

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# THE ETUDE

FEBRUARY, 1916

VOL. XXXIV, No. 2



### Un-Hyphenated American Music

CERTAIN things are distinctively national. The novels of Charles Dickens and plum pudding are unmistakably English; the songs of Franz Schubert and pumpernickel are unquestionably German; the romances of Gorky and caviar are distinctively Russian; the poems of James Whitcomb Riley (or might we not as well say Walt Whitman) skyscrapers, women's clubs, huge industrial reform, the new optimism, the Sunday newspaper, James McNiel Whistler, baseball, the department store, the cow-puncher and the Liberty Bell; and last but by no means least such individual men as Benjamin Franklin, Abraham Lincoln, William Jennings Bryan and Theodore Roosevelt are all indisputably American.

Longfellow might have been an Englishman, Emerson a Scotchman, Thorcau a Frenchman and Poe an Italian, but Mark Twain came from Missouri, and who will show us that he could have come from any other spot than the heart of the United States of America. We are none the less proud of the great accomplishments of Longfellow, Emerson, Thoreau and Poe, but at the same time if we are looking for distinctive American high lights we must pick those things which could not have sprung from any other country. (Who, for instance, could imagine Henry Ford's million-dollar peace voyage coming from any other country than America?)

To be an American all one has to do is to understand America and live the American life. That applies to the man who has just taken out his naturalization papers as well as the one whose ancestral name first took roots in Plymouth or Jamestown three centuries ago. It is this understanding which will make our American music, our national music, if we are to have one. That music will not be the music of our savage aborigines, nor will it be the pathetic wails or the plantation jigs of black men stolen from their African homes. It will represent the spirit of all America. It will be big, responsive, dynamic, free. Who will catch this spirit and translate it into tone?

To our mind the most distinctively American music thus far is that of the Sousa March. Stephen Foster's levely melodies, remarkable in their originality, bear a relationship to the best folk songs of Ireland, England and Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American? Mr. Sousa has not essayed to write in the larger forms as have Mac-Dowell, Mrs. Beach, Chadwick, Parker, Hadley, Gilchrist, Huss and others; he has not produced the delicate rose-petal music of that delightful tone poet, Ethelbert Nevin; he has not written such songs as have come from Rogers, Foote, Shelley, Cadman, Burleigh, Johns; he has not written the interesting piano music of Mason, Kroeger, Edgar Stillman Kelley. While he has successfully entered the field of comic opera with Herbert and de Koven, it is in the Sousa March that we find the most distinctive evidences of characteristic American

The world-wide adoption of these marches, their longevity in all in a class by themselves.

Sousa virtually gave away his early marches, as he wrote them solely because he wanted to write good, stirring American music. He had little thought of money gain. Despite his Portuguese father and his Bavarian mother, Sousa, like multitudes of other Americans of merely by paying tuition bills.

recent foreign extraction, is more completely American in his spirit than thousands of our indifferent citizens, whose patriotism consists of brags about their Pilgrim ancestry. Wherever he and his band have gone (and they have gone around the world twice) he has brought honor to American music. There is something in his marches which seems to jump up, wave the stars and stripes, and say, "Here I am. I'm an American, and I'm proud of it."

This must not be taken to mean that the music of such eminent Americans as MacDowell, Mrs. Beach or Nevin is not original, but the observer will certainly see that it is more allied to the great universal music of the world than to a distinctively American type, for Nevin is akin to Chopin, Godard and Raff; Mrs. Beach to Brahms, and the immortal work of MacDowell to Beethoven, Mendelssohn, Liszt and Grieg. John Philip Sousa alone in his music has struck the distinctive American note of our great public, just as Johann Strauss, Jr., expressed the spirit of Vienna more distinctively than Haydn, Mozart, Beethoven, Schubert, Brahms or any of the lofty Viennese masters.



### Music and the Mad Hour



IF you doubt that this is the mad hour in our American musical life spend an evening in "the great white way" of any large American city. The luxuries of yesterday are the commonplaces of to-day. The conventions which pinched our grandfathers have long since been exploded. The spinster aunt who was horrified at the thought of the minstrels now thinks little of visiting a Broadway cabaret when she makes her trip to New York. There her ears will be banged and slammed by more savage noises than she could hear in the jungle. Next day she makes a tour of luxury shops and pays more perhaps for one flimsy gown than her mother paid for her entire trousseau. It good to have good things and plenty of them, but is it wise to deliberately throw one's self into a riot of extravagance?

What is the to-morrow of this mad hour? To what might this orgy of waste be the overture? Marcus Aurelius by his wisdom and moderation kept the Roman Empire together. Commodus, who followed him (180-192), immediately forsook the States for the gladiator's sword. Rome was rotting with wealth, idleness, waste. The decline set in and the glory of the State vanished. The story is simple and direct. It is the history of all nations that rise to tottering greatness. America is dizzy with its war-gotten wealth. America may beware. Fortunately we have great leaders of thought and enough of our people are sufficiently wise to listen to them. Our need to prepare our children for war is not nearly so great as our need to prepare them for those penaltics of over-richness which under-

Music is one of the many things which when studied properly will help our young people to preserve their intellectual and social equilibrium. We do not mean merely the opportunity of listening to countries where they have been introduced, their freshness after many good music occasionally, but regular study of music in the home. Let years of popularity, their vim, their American dynamism put them us cultivate our finer musical feelings by more intimate acquaintance with the great masterpieces.' The home without its daily music, its daily reading of good books, its daily conference upon matters of national progress is not worthy to be called an ideal American home. The parent's educational obligation to his children is not discharged

By Percy Chase Miller, M.A.

Unless there is a happy side to music teaching it should never be undertaken at all, except by people who have made a failure of everything else. No art is real and no profession is successful unless those who practice it can take and can show genuine pleasure in their work. If I do not enjoy writing letters or amusing the baby or playing the organ in church it is a pretty safe guess that my letters will not be cherished for publication after I am dead, that the baby will be far from cheerful, and that nobody will stay after the service to listen to the postlude. Where the teacher does not enjoy teaching, Heaven help the scholar!

There are times when the teacher is not blissfully joyful in his work. (I have been there myself, so I know.) Perhaps the lesson hasn't been prepared, perhaps little Willie comes only because mamma makes him. Have you ever thought how very many of these little Willies there are? How is the teacher going to earn his fee with a clear conscience? How is he going to keep from hopeless anathy, not to mention pervous collapse? How is he going to get any pleasure into his job, and how is he going to get any pleasure into little Willie's job?

The beginners in any study are bound to be the most numerous-I am not claiming any originality for this remark-it is the tamest kind of commonolace-but we sometimes wonder, just the same, why we can't have a nice, picked crowd of advanced pupils, who "really want to learn something." In the same way, I suppose most doctors would like to be consulting specialists, earning vast fees during office hours and secure from midnight calls. But for most of us, this is too good to be true. We have to teach the beginners and it is up to us in the vast majority of cases not only to provide the instruction but to create the demand for it at

### Put Yourself in the Boy's Place

To get anywhere with children, we have got to be happy in their company, and it is surprising how easily this capacity, which I suppose we all have, can be developed. The quickness and ingenuity of their minds, if you can only get them to give expression, are a source of endless joy to a sympathetic teacher. Put yourself in a boy's place and get his ideas and you immediately get a base of operations for your instruction, and a source of pleasure in your work, I think the reason why so many teachers are not happy with children is that they persist in treating them like adults: not because they don't care, but because they don't know

### "Year In and Year Out"

Another bane to happiness in the teacher is the monotony of dinning the same old thing into pupils' ears year in and year out. If the teacher is really and frankly lazy, I suppose he doesn't mind. There are teachers who have neatly formulated something they call their "system." They pay no attention to the pupil's individual capacity, and very little to his past experience and training if he has had any. They say, in effect, though in different words, of course,-"I don't care anything about what you know or don't know when you come to me. I have an idea that all hands are alike, and all minds alike and that if Harold Bauer and Josef Hofmann had been brought up my way they would play better than they do, besides I am too lazy to take any special pains with you, anyhow." Or, if they teach voice, or violin, or concertina, or what not, the principle is identical-it recalls the story of the professor of chemistry who was performing an experiment before his class. The experiment was not a success, as the mixture inopportunely blew up. As the smoke cleared away, the smiling face of the professor was seen through the vapors, like the rising sun dispelling the morning mists, and he said-"Gentlemen, the experiment fails, but the principle remains the same." In the case we are discussing, also, the principle remains the same, whether the pupil is a beginner, or a teacher who school or college out west and come on for a year's coaching to broaden his outlook, or for a parlor singer who would like to be able to play a few simple ac-companiments for himself. A teacher who goes along on this principle certainly cannot be happy in his work. continued by Smith and Stanley in concert,

### THE ETUDE

### The Greatest Pleasure in Teaching

I do not believe the greatest happiness in teaching comes from the success of pupils; to say that is to use another, and not very appropriate word for self-conceit. Plenty of highly modest people are quite happy, very possibly on that account. The pleasure is in the doing of the work, not in the result. If the result is successful that is an incentive, to be sure, but so it ought to be in the other case. Happiness in teaching,-or, for that matter, in anything else, -is materially promoted by the conviction, however acquired, that the work one is doing is really and distinctly worth while. No one can rightly be happy in anything so long as he believes he is wasting his time. I maintain that we should take especial pains to enjoy

our own playing, and with this as a starting point we can project pleasure, as it were, into all sorts of places where one would not suppose it could be found at all When little Johnny has managed to get through some insignificant and infantile tune without a mistake, why, do you not remember how proud you were of yourself when, in the dim obscurity of your lost youth you managed to accomplish something of the kind? And in the same way, if you enjoy your own performance, you can enter into the pupil's enjoyment of his progress at whatever stage. If you do not enjoy it, you can't sympathize with anybody. In fact, the taking of our calling, or of ourselves, too seriously is dangerous business. I can enjoy my own playing without conviction that I play better than anyone else in the world; I can enjoy little Johnny's progress without conviction that any one else, except possibly his own fond papa and mamma, would give two cents to hear him. Get rid of the idea that pleasure in your own work or in your pupils' work, is a form of conceit-it isn't-but to whatever extent you like to cultivate your own universally-recognized modesty, be sure that you keep your enjoyment in your own playing. The case is parallel to the classic one so well discussed and settled once for all by Charles Lamb, when he attacked and exploded forever the fallacy that a man must not laugh at his own jokes.

### Do Not Take Yourself Too Seriously

Does not the greatest amount of avoidable unhappiness in the world come from the disappointments that are inevitable results of this unfortunate and deprecable tendency? If you are self-satisfied and conceited as a teacher, every failure of a pupil, no matter how trivial, to do anything set him, comes back to you like a slap in the face. Here you are, the most gifted teacher in the world, the most inspiring, the most magnetic, the most universally recognized, and all that-and here a pupil of yours goes and does so-and-so. universe organized so as to allow such a disgraceful thing to happen must be rotten to the core. Have you ever felt like that? If so, it is a sure sign that you are taking yourself much too seriously. After all, life is a huge joke, and if it is at times something of a practical joke we should try to see the point-even when it is on us. The world is going to play its practical jokes on you, whether you like it or not, therefore don't put yourself in a position where you can't appreciate them. A swelled head will cause a teacher more trial, tribulation, sorrow and disappointment than you can imagineunless you happen to have a swelled head already. If you are unfortunate enough to have one, get rid of it at any cost, or stop teaching, for you can never be happy with it,

### Blind Handel and His Blind Helper

THE fact that Handel, like Bach, spent his closing vears in darkness is well known, but as Mr. Streatfield observes in his excellent biography of the great master of oratorio, "Handel was not the only blind musician of that epoch. The feats of John Stanley had already excited the wonder and admiration of his contemporaries. Stanley had been blind since the age of two, but his affliction interfered in no way with the exercise of his profession. In the first days of Handel's blindness, when he was unable to take part in the performance of his oratorios, his surgeon, Mr. Sharp, recommended Stanley to him as a man whose memory never failed. Upon this Handel, whose sense of humor never deserted him, burst into a loud laugh and has given up a large and flourishing class in some cried: 'Mr. Sharp, have you never read the Scriptures' Do you not remember, if the blind lead the blind, they both fall into the ditch?' Afterwards, however, he found Stanley's assistance very valuable, and after Handel's death the performances of his oratorios were

### The Piano Subito

By Philip Gordon

In the music of the last generation the indication piano subito is frequently found. In the music of Mozart and of Beethoven such an indication is very rarely found. But the effect which this indication calls for is quite common with the classicists. The reason why the student of to-day, accustomed to full and explicit dynamic marks, seldom notices the significance of the piano subito in Beethoven and Mozart is only because the composers of the eighteenth century were satisfied with such simple indications as those in ex-



There is a steady crescendo up to the climax, where there is a sudden drop to piano. Yet there is no mark in the music but just the p.

This effect is also employed on a large scale, in example two.

Ex. 2,	BRETHOVEN-SONATA, Op. 2, No. 1.
D 253 222 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	

Here is a steady rise toward the climax; the first section has a crescendo, the second is forte we expect the third to crown the ascent—but just at the supreme moment there is a sudden piano, and the last section is played softly

The effect of the piano subito is found on almost every page of Beethoven, so frequently, in fact that the Germans call it by his name. We very strongly advise the student to study his pages for this effect. so as to become thoroughly familiar with its gesthetic value. For often in music there is no indication at all where a sudden piano is obviously intended, and one cannot hope to understand these cases unless he is acquainted with the principle of this very charming effect. An example of the piano subito unmarked is in Mendelssohn's Songs Without Words, No. 2, meas-

### You and the Other Teacher

By Elizabeth Cralg Cobb

THERE are two very important things to learn regarding your relations with the other teacher. (a) Why does the other teacher's pupil come to

(b) Why does your pupil go to the other teacher? Here are some suggestions that may clear up the

I. Don't judge the ability of any other teacher by any one pupil of that teacher: just look over your own list of pupils and think how your would dislike

to be judged by some of them. II. "Knocking" the other teacher never pays Healthy competition is good for you in music as it is in every other business.

III. Every other teacher must have some good points. When a new pupil comes to you find out those good points and profit by them.

IV. Better not discuss other teachers with you pupils. This subject, like religion, politics and the war is undermined with dangerous explosives.

V. Don't think that you are the only worthy teacher in town. Let time decide that—time and your talent and industry.

VI. Don't carry your "shep talk" into your social life. People care just about as much about your gainful interests as you do about theirs.

# The Elementary Study of Pianoforte Technic

Written Especially for THE ETUDE by the Noted Pianoforte Virtuoso

MARK HAMBOURG

Second Article in a Significant Serles

renown has rarely given sufficient attention to elementary planoforte study to give him confidence in talking upon the subject. Mark Hambourg is the son of a teacher, and was subject. Mark Hamourg is the son of a teacher, and we brought up in the atmosphere of nustical cidentation as well as musical cinture. His long training under Lescheitzky served to school him in the significant elements of modern technic. Mark Hambourg has given over one thousand public rectains in different parts of the world, and his experience in musical cidentification has been fostered by a genuine and long-continued interest the subject.]

To arrive at any real result in the study of the piano, it is essential to start very young and to train both the ear and the hand from childhood. In the case of the beginner. the purely mechanical side of how to hold the hand and produce a supple articulation, is, of course, the main object, but together with this, I am of the opinion that elementary instruction should be given in harmony, and the rudiments of music, that the pupil may begin to understand a little about the progressions of sounds, and the sense of rhythm which is so necessary to musical development. Nowadays, there are so many and various systems of teaching children these elements of music, in forms that will interest and entertain them while they learn almost unconsciously. And such teaching greatly facilitates the technical study, as it makes the child interested in what he is learning, and able to appreciate to a certain extent the difference and gradations of the tones he produces,

Now, as regards the mechanical beginning, without which no one can really play the piano properly, the most important thing is to start with a good method of playing. For there is no doubt that all reliable technic is the outcome of a good common-sense system to begin with. Of course there exists many crankisms about this; the student may go to one teacher who will tell him the only way to play the piano is to sit practicing at it from fourteen to fifteen hours a day, just doing finger exercises. He will go to another who will assure him he will only arrive at success if he persists for years, never lifting his fingers more than exactly onehalf an inch from the keys! Again another will pretend that the only way to learn is by always playing pianissimo, another that it is necessary to do exercises only on a table, and never use the keyboard for practicing at all, while still another believes in the purely mechanical development of the fingers, by playing hours and hours of scales! Then there are many also who declare that all technic is "Anathema," and that every one should play as nature tells them to! Perhaps this might occasionally be successful with a natural-born genius, but it would be an exceptionally gifted being who would go very far without any method or school, as we call it, to start with. For the human mind needs at the outset, the guidance and direction in all the arts of certain elementary rules, born of the amassed experience of the best teachers and thinkers; and the complete assimilation of these rules are the best aids and helps to the attainment of a more perfect self-expression, when the time comes for the individuality of a great

But what is a good method? Why a common-sense one, surely? And is such a method far to seek? No, undoubtedly not! It must be merely a system which does not exaggerate, and that leaves every part of the hand and arm in a natural easy position. The hand will then look comfortable upon the keyboard, and endless time will be saved in arriving at an easy, supple velocity of the fingers. For the terrific labor which is involved by the neglect of these simple principles, in mastering swiftness and lightness of articulation, only

talent to assert itself.

those can testify who have had the bitter experience of bad teaching to start with. I am, therefore, going to give here a few of what I consider the essential points the hand, hold it lightly with the fingers spread out to aim at, when commencing to learn the piano.

#### Position at the Keyboard

The first thing, then, that presents itself is the position of the body when seated at the instrument. With regard to this, the pupil should be scated with his chair exactly at the middle of the keyboard, and at a medium distance, that is to say, neither too near nor too far, but so that his fingers reach, and fall easily, and naturally, upon the white notes, when he is sitting upright on the front half of the chair.

On no account should the pupil be allowed to lean back, but always be seated on the forward portion of his seat. The seat should be sufficiently raised so that the pupil's elbows at their natural angle will be almost on a level with the keyboard, if anything just a little below it, as shown in cut No. 1.

The elbows should be held closely to the body, and the wrist dropped slightly below the keys. Being thus seated, the next matter we come to is settling the position of the hand itself. This should be as follows. The fingers should fall arched upon the keys, the knuckles raised, the wrist just below the keyboard, and the palm of the hand forming a sort of a cup as shown in cut No. 2.



It is a very good plan with a beginner, to make nim take an apple or a ball of similar size in the palm of round it, and then drop it out of the palm as the hand descends upon the keyboard. The hand will then retain the cup-like position with the fingers spread upon the

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Having thus described what I consider the perfect position of the hand, I will now proceed to explain how to exercise the fingers in order to retain that position, and make it become a habit. This will be arrived at by practicing in the following manner: Press the fingers down well arched on to five consecutive white notes, and hold them down altogether. Then lift each finger in turn, holding the others down meanwhile, and strike the key with the lifted finger, taking great care all the time that the hand is perfectly supple and relaxed, and that nothing is stiff. This exercise done every day for five minutes by each hand separately, will soon give the fingers and hands a perfectly easy and natural position upon the keyboard, and preserve the cup shape of the palm of the hand.

### A Cup-Like Position

This acquiring of the cup-like position of the hand will be found enormously useful later on, in the playing of scales, and arpeggios, as it allows easy passage of the thumb under the other fingers. In connection with the striking of the keys by the fingers, I would further say that merely putting down the finger and letting it strike with its own weight, is no good, as the sound produced thereby is inadequate and uncontrolled. My idea is that when lifted, the finger must be brought down with a certain amount of pressure upon the note which is struck. This pressure should be produced from the forearm and transmitted through the fingers to the key, the wrist being all the time absolutely relaxed. Later on, as the student arrives at a higher development of finger technic, the articulation can be exercised purely from the fingers, but in the beginning, in order to acquire a full round tone, the control must be taught from the forearm, by means of pressure from that part. Again, above all, I cannot too much insist upon the necessity for relaxation of the wrist, and the rest of the body, for in it consist, I am convinced, half the secret for obtaining an easy and sure technic. It must also never be forgotten that as the piano is a purely mechanical instrument, the great object must be to produce all gradations of tone without the sound being either forced, harsh, or stiff. Moreover, the cardinal principle in the production of such tone is that the body, and especially the wrist, remain in complete relaxation. Nothing tends so much to hardness of tone on the piano, as any rigidity in any part of the body. Also to obtain this most precious quality of flexibility, the articulation of the fingers must be entirely generated the muscles of the hand, and controlled, as I have already explained, as regards force, by the forearm.

To recapitulate the whole matter and condense it. the principle set up is, that all control on the keyboard should be established by the fingers, the hand, and the forearm, the wrist remaining entirely supple. This, in my opinion, applies to all finger technic, and is essential for arriving at a completely successful issue. Care must also be taken not to allow any beating of time by the head or foot, as this may easily degenerate into a nervous trick, and certainly tends to encourage jerky and rigid movements of the body. It is a good plan to make the beginner after each exercise that he does, lift

The most important elemental stage of thus holding the hands in a natural supple position, having been well initiated, by means such as I have just been trying to explain, the pupil will do well to proceed with fivefinger exercises of all descriptions, until he has thoroughly mastered the position in question, and it has become a second nature to him to hold his hands thus. With a child beginner of from six to ten, after a month of practicing for not more than ten minutes a day, if well watched, the hands according to my personal experience, should be absolutely in order. The Five-Finger Exercises of Hanan are excellent in this respect for settling the fingers in the right way, and also will keep a child interested in the different groups of notes presented. I know of none better for the purpose of elementary practicing.

### Technic in Extended Position

We must pass on from five-finger exercises to the technic of extended positions of the hand, such as are to be found in scales, arpeggios, chords, thirds and octaves. I propose here to speak of scales and arpeggios only, and shall first say a word or two about scales, for which the five-finger exercises I have just been discussing are, of course, merely a preparation. But the great difficulty of scale playing, which consists in learning how to pass the thumb successfully under the other ingers, without causing a break in the continuity of the sound, is absent in five-finger exercises, though through them the student learns the right way of holding the thumb under the finger, so that it is always ready to do its work when called upon in the scales, and also to exert the necessary pressure on the key.

#### Better Scale Study

In order to obtain this smooth passage of the thumb in scales. I advise that the wrist always be kept absolutely loose, and that in slow practice, when the thumb is ready to pass, the wrist be raised temporarily from its usually low position to a higher one; also the finger which strikes the last note before the thumb has to pass (in scales it is always the 3d or 4th finger), should be slightly inclined towards the direction in which the hand is going to travel.

Taking the ascending scale of C major, in the right hand, for example and illustrating what I want to point out by a diagram thus:

It will be seen that upon the E, which is struck by the third finger, the line underneath is raised, and inclined towards the direction the hand has to go, so as to represent the lifting up of the wrist, and the inclining of the linger. The thumb then passes easily underneath the fingers on to the next note F, without any awkwardness. The same movement is repeated further up the scale after the 4th finger, and so on through all the octaves in ascending scales for the right hand. For descending scales, the process is reversed. The wrist is raised when the thumb falls, and the finger which follows it is inclined downwards in the direction the hand has to go.

> Descending right hand.

In the left hand exactly the same process is used as in the right, only the order is reversed, that is to say, the wrist is raised at the thumb, in the ascending scale, and at the 3d or 4th finger, in the descending one,

the hand off the keys and shake it gently from the the inclining position of the fingers being correspondingly observed. In all scales in every tonality, this action of the wrist and fingers should be similar, and this principle of lifting the wrist at the finger before the thumb passes, and inclining the finger in the direction the hand is to travel, greatly facilitates this passage of the thumb, and ensures smoothness and freedom of motion. In fast scales this movement practically disappears, as exaggerated actions only impede swiftness and look ungainly, but a smooth and undulating motion remains, which is elegant and imparts an elastic and supple articulation, and also gives character to the

### The Teacher's Nerve Destroyers

### By Amos Parkinson

Unnecessary Tension. Let down as much as you can during your lessons. Impatience and flurry do not excite the pupil to better results.

Too Much Talking. Save your words-nine-tenths of the teachers talk too much. Think before you speak and do not waste your energy in useless language. Too many directions and too few explanations irritate the

Shun Business Worry. While you are giving a lesson forget all about pressing bills, lack of pupils, etc. Give all your mind to the pupil. He came to you to buy the best in you and not your business worries. Try this on every pupil and see if the worries do not disappear.

A Bad Teaching Plan, A bad teaching plan is one that makes the teacher work "like a horse" for two days and finds him with nothing to do on the other days. You can not expect to teach ten hours a day without interruption and do it very long without a nerve smash up. Get a little rest in here and there. A famous American physician who has written prodigiously through a long lifetime and turned out veritable libraries of books from his own pen, says that he attributes his great output to the fact that he has invariably stopped for a few minutes' rest when he has experienced the first signs of fatigue.

Fight Diffidence. The obverse is cultivate confidence. Many music teachers waste nervous energy enough to run an automobile by dreading to meet people who would be of business advantage to them. Don't draw into your shell like a turtle at the first touch. Your business is with the world and every new parent you meet is a new opportunity. He is probably anxious to meet you and will be interested in your work if you do not run away from him.

### Hands and the Pianist

THE teacher is often asked whether small hands form an insurmountable handicap to the pianist. They do not, providing the pianist is willing to work hard enough. Nevertheless the pianist with long tapering fingers has a kind of natural physical advantage. Rubinstein had short thick hands, while Siloti, a well-known pupil of Rubinstein's brother and a cousin of Rachmaninoff, has very long tapering fingers. Which is the more illustrious artist? Carreño, a pupil of Rubinstein, has a medium-sized hand of great strength, but has, nevertheless, achieved very great triumphs. One of Liszt's contemporaries was Alfred Jaell, a very brilliant pianist after the manner of his time. A comparison of his hands with those of Liszt is shown in the following sketch from a contemporary German criticism of their playing, and gives a contrast in hands which ETUDE readers should find instructive.



Away From the Piano

### By Bertha Gaus

Do not tie your little pupil down to the piano-stool for the whole lesson-period. Give part of the lesson away from the piano. In teaching the position of notes on the staff, and above and below the staff, a pack of small cards may be used to advantage. On each card are drawn the five lines of the staff. A treble or a base clef followed by a single note appears on each card The pupil arranges the cards, from the lowest to the highest note in regular order placing them all in view upon a table. The cards are then collected and shuffled. The pupil chooses one and names the note. Then another card is chosen, and so on, until all the notes have been named. Any card which has not been correctly named is put to one side and is used for a second time. In a class of little pupils the cards are dealt out among the pupils and are used as a regular

Another device which interests small pupils is the bell. Use a small bell of mellow tone, from which the tongue has been removed. The pupil holds this bell in his left hand, and, with a pencil held in the right, lightly strikes the rhythm of his piece on the edge of the bell. At every rest the hand is placed over the mouth of the bell until the count for the rest has expired. Besides making the pupil strike out the rhythm of his little pieces, give the pupil a special set of rhythmic exercises illustrating the time value of notes and rests. These exercises being placed upon a violinstand, the pupil moves away from the piano and sits before the stand for the rhythmic exercises.

A chart for teaching the theory of the major scale is another good device. The chart of the major-scale is a pasteboard box-cover, about nine inches by four, with the edges removed. On the pasteboard is drawn this design



The pupil is then given three envelopes each containing a number of small square cards. The cards in the first envelope are white, and on each is written a letter, A, B, C, D, E, F or G. Each card is duplicated. In the second envelope are pink cards lettered A#, B#, C#, D#, E#, F#, G#. These cards are also duplicated. In the third envelope are blue cards lettered Ab, Bb, Cb, Db, Eb, Fb, Gb. These cards, like the others, are duplicated.

The business of the pupil is to fill out the square and oblong spaces on the chart with cards lettered in the order of the major scale. First the scale of C is formed in this manner:



The cards, E and F, B and C, are placed close together on the chart. This indicates that at the third and fourth spaces and the seventh and eighth spaces of the chart half-tones occur. It is then easy to explain that the half-tones of the scale of G and every following scale occur between the third and fourth and between the seventh and eighth tones, and that on this account it will be necessary to introduce sharps or flats into the scale. Transposing first by fifths, and later by fourths. scales in all the keys are placed in succession upon the chart, the pupil deciding for himself which sharps or flats it may be necessary to use.

Whenever a pupil's interest in the lesson seems to be flagging something should be done to get him away, for a short interval, from the piano. Testing the ear is a useful diversion. The pupil should stand with his back to the keyboard while the teacher strikes the piano keys, consecutively or in skips. After a little training a pupil with a good ear will readily recognize every tone as it is struck.

FAREWELL, and do not quite forget me after I am dead. O men, I have deserved that you should think of me, for in my lifetime I have often thought of you to make you happy. May it ever be so!-BEETHOVEN



Dr. Mason once told the writer that out of the hundreds of pupils who came to him he could count on the fingers of one hand those who knew how to practice. An experience of over twenty years, with pupils from all over the country, has convinced the writer that Dr. Mason's statement was not exaggerated.

A careful and extended inquiry into the cause of this ignorance of the principles of correct practice, has shown that in a large percentage of cases the pupils had been left to their own devices. Some had been told by their teachers to practice slowly, and the matter let go at that-one may practice slowly and yet incorrectly. Others had been told to practice slowly and carefully-to which very excellent admonition they paid no attention whatever. Still others had been shown some of the essentials of correct practice; but the teacher had not insisted upon the application of them, line upon line, precept upon precept. The writer can recall but few instances of pupils who had been taught to practice systematically and scientifically.

The net result of this inquiry seemed to establish the fact that many teachers did not make the study of scientific practice as integral and vital a part of their various methods as its importance demands. The assertion can be made, without fear of contradiction, that the student who does not know how to practice wastes much time, expends unnecessary energy, and is handicapped in his progress. Perfect practice is of such supreme importance that everything else should stand aside until it is secured. With imperfect prac-

tice, the best teacher and the best method avail little. It may be taken for granted that few, if any, pupils practice well if left to themselves. It is also an incontrovertible fact that no power on earth can induce some pupils to practice well. There is, however, a large class of faithful ones who are amenable to guidance. It is for them that this article is written

#### The Object of Practice

Before proceeding further, it may be well to consider for a moment the object of practice. "Every muscular movement that we make carries with it a tendency to repetition. With each successive repetition this tendof performances, the movement takes on the character of automatic or reflex action. Every movement tends, by repeated performance, thus to grow easier, involving less of close attention and conscious effort. It is in the case of a series of movements that this automatic or reflex action is most commonly seen. For instance, in writing, we give no conscious thought to the different movements involved in forming the letters and joining them together into words. Each member of the series, when executed, induces its successor, and the whole chain of movements becomes automatic." (Sully.) All acts that we perform most easily and perfectly are done automatically.

The best piano playing is largely, if not entirely, a matter of reflex or automatic action. In other words, by many repetitions of a movement or series of movements, a habit is formed, that goes on automatically and without conscious thought. Piano playing, then, is a series of finger, wrist, and arm habits. In response to an initial impulse each member of the series induces its successor; the mind being thus freed from the consideration of mechanical details, can be concentrated upon the musical expression-in fact, expressive playing is possible in no other way.

### Finger, Wrist and Arm Habits The object of piano practice is the formation of

these finger, wrist and arm habits. The voluntary formation of a habit depends upon two conditions-first, concentration, necessary in learning a new movement or series of movements; second, prolonged repetition of the movement or series, without the slightest variation from the correct order. Practice, therefore, that includes mistakes is worthless, as in so far as it induces a habit it is a habit of falsity. The first requisite of scientific practice is absolute correctness of the initial movement, and the same absolute correctness of each successive repetition. This correctness includes the right notes, fingering, muscular condition, touch and dynamic power. The best way to secure this is to practice with each hand alone, taking a phrase at a time. First think the phrase through, naming aloud each note, the finger to be placed on it, the touch to be used, and the degree of power required. The phrase may then be played, when the first note should be named aloud with the finger that is to play it. This finger should then be placed upon the key, and not until this has been done should the key be depressed. Treat each note of the phrase in the same way, repeating the process till the phrase has been played through at least five times in succession without an error. The pupil should not be allowed to play the note first and name it afterward, as nine out of ten will attempt to do.

The left hand should be practiced in the same manner, naming chords from the lowest note up, thus-B flat, fourth finger; E flat, second finger; G, first finger, playing the notes in succession, then together as a chord. After five or more repetitions, practice hands together. In playing hands together, name the right hand note, and rest the finger on the key; then name the left hand note and rest the finger on its key; finally play the notes found, and continue thus through the play the libres to land, and continue and libraging the phrase. Practice through the entire piece, phrase by phrase, as described. No one but the experienced teacher will realize how difficult it is for the average pupil to carry out the apparently simple process just outlined. Think first, play afterward, is the secret of ency becomes stronger, till, after a sufficient number successful practice-most pupils seem to be born to reverse this formula.

### When the "Real" Practice Begins

When the piece, or a section of it, can be played through very slowly without a mistake, it is ready for the real practice. Before describing this, an explanatory digression is necessary. The writer has had a number of blind pupils, all of whom have impressed him by the extreme accuracy of their playing, as well as by the comparative ease and rapidity with which they brought a piece up to the required tempo. In interrogating them as to their method of study, in all cases it was found that they possessed apparently a sixth sense. This sense may be called that of space measurement, or the guaging of keyboard distances by a certain indefinable but clearly marked muscular feeling. That this sense was not necessarily peculiar to the blind, was evident from the fact that every good organist finds his pedals by this sense of feeling. Another fact that impressed the writer at the time, was that two of his pupils who were rapid typewriters, had learned to manipulate the machine with the keys covered by a screen. It occurred to the writer that if the carefully and slowly. When the first section can be organist, the typist and the blind, could train this sense, played with perfect accuracy, practice the second in the

why could not the pianist? He at once commenced to experiment in his own study. The results were so gratifying that all pupils were-and have been sincerequired to practice at least part of the time without seeing the keys. The writer first called attention to this method of practice in his article on "Concentration" in THE ETUDE for September, 1910.

In seeking the reason for the superior accuracy and greater ease with which technical difficulties were overcome by his blind pupils, the writer's experiments have covered a period of five years. They have convinced him that this sense of space measurement is a factor in the solution of technical difficulties, the importance of which has been unsuspected by the majority of

In studying a piece, most pupils acquire the sense of space measurement more quickly by looking at the keys as they practice. Playing with the keys covered is excellent later on, for many reasons, but the novice who is unable to guage distances accurately, will play as many wrong notes as he does right ones. Repetitions of false distances will never establish the habit of correct ones; hence, in studying a piece for performance, experience with pupils has shown that it is better to look at the keys till the measurement of distances becomes more or less automatic.

Space measurements are of two kinds, finger and arm. A typical example of finger measurement is this passage from Liszt's Au bord d'un Source:



This or any other passage will be more quickly brought under control if divided into groups of hand positions, as indicated by the brackets. A hand position, it will be seen, embraces as many notes as can be played without altering the position of the hand either by putting the thumb under, or crossing the hand over. The value of this grouping lies in the fact that these short sections are easily grasped by the mind as well as the fingers, and can be quickly brought up to the automatic stage. In practicing the above passage, take the first group, rest the fingers lightly on the keys, keep the muscles relaxed, and abandon the hand to the tactile sense. Play the first note, then slowly extend the second finger until it rests lightly on Bb. As this note is played, extend the fourth finger, rest it on Eb, depress the key, and measure the distance to the next key. Continue this process throughout the passage, measuring each distance carefully before playing the note. After a number of careful repetitions, close the eyes and make a mental picture of that part of the keyboard which lies under the fingers. Now play the passage with the eyes shut, endeavor to see each key mentally before playing it, and measure the distance

same way, then connect the two. Keep joining one section to the next till the entire passage can be played without an error.

A simple example of arm measurements is the first measure of Chopin's E flat nocturne



It should be practiced like the previous passage, first looking at the keys, afterward with the eyes closed. These arm measurements will be more quickly acquired if the practice be concentrated upon one skip at a time. Thus take the first interval from the low E flat to the following chord. In playing this keep the hand close to the keys, move the arm horizontally with the hand hanging loosely at the wrist joint. Avoid any motion up and away from the keys, measure the distance slowly and carefully, and drop the wrist loosely as the chord is played. Now carry the hand back to the E flat, then up to the chord again. After measuring this distance up and back carefully many times, try it with the eyes closed, making a mental picture of the keys as in the previous example. The two chords will be easily found with the eyes closed and will require little practice. Next play the second chord and earry the hand back to the next E flat. Practice this skip back and forth until it can be made accurately, and continue thus through the entire piece. After passages have been practiced hands separately till they can be played accurately without looking at the keys, the hands may then be put together. Here more difficulty will be experienced in finding the keys, but if the player will not yield to discouragement but persistently keep at it, he will from week to week gain more facility. Eventually he will be able to play more accurately with his eyes closed than he could formerly with them open. With this facility in sightless playing, will come a delightful sense of accuracy and freedom when the eyes are open, which will to a large degree eliminate nervousness from the performance.

To return to our practice. When the piece or a section of it can be played slowly and accurately, the space measurements should be carefully studied and practiced. Next analyze the rotary arm movements and apply them as outlined in the writer's article on The Rotary Arm Movement in Piano Playing in Tile ETUDE for April, 1915.

Difficult passage work in the piece should be practiced separately, and in such a way as to avoid mechanical routine and compel concentration. As an example of how this may be done, take the Liszt cadenza given above. First divide it into groups of four notes each, counting as indicated by the figures. Play a few times with an accent on the first note of the group. Commencing successively with the fourth, third and second counts and accenting on count one, effects three transfers of accent, and gives rise to these rhythms:

	<b>הַה</b> ָּדָּ	1777
4	1777	
Ţ	Į.	1777
777	1777	रेतर

Next play the passage through successively staccato, forte, pianissimo, crescendo and diminuendo.

Now returning to the first section, play it forte slowly. with a clinging legato touch, the arm hanging loosely and heavily from the shoulder. Next, with the arm lightly balanced, exactly double the speed, playing mf. a few times. Finally, with the arm suspended and the muscles completely relaxed, practice as a velocity exercise p. or pp. In doing this, make no effort to think single tones, but group the series of tones as a unit; just as in reading, the mind takes no cognizance of

single letters, the complete word being the unit of thought. In practicing for velocity, concentrate the mind upon the muscular feeling. This can be easily done, as the hand positions lend themselves readily to space measurements. Practice the second section in the same way, join it to the first, and so continuc till the entire passage is brought up to a rapid tempo

and can be played automatically. Passage work of every kind should be treated in this manner. When all the technical details of a piece have been worked out the pedaling should be carefully studied, after which the composition should be played through very slowly, with the most minute attention to every detail of touch, tonc, phrasing, shading and pedaling. When as much finish as possible has been secured, the piece may be worked up to the proper tempo.

From what has been said, it will be seen that the successive steps in scientific practice are: mental in advance of muscular action, which makes for freedom from errors; measurement of distances, which eliminates waste movement; rotary arm movements, which secure absolute looseness; and tone grouping, which is vitally essential to velocity.

Because this plan of practice may seem simple, it is to be hoped that its vital relation to a perfect performance will not be overlooked. Just as great piano playing depends upon an almost incredible attention to the minutest details, so scientific practice demands an equally careful observance of the principles dealt with in this article. These principles, while simple, really comprehend all that is vital to perfect piano practice. They demand clear thinking, mental concentration, slow playing, looseness, accuracy, elimination of unnecessary movements, manifold repetition and perseverance-after all has been said, this is the sum total of the vital elements of all successful practice

In conclusion it may be said that simply telling the pupil how to practice counts for little-he must be made to do it. Hence it is the writer's custom to prac tice with every pupil, lesson after lesson, till the habit of correct practice is firmly established. This may take weeks, months, perhaps, with a careless pupil, years; but it is time well spent, for when the pupil practices correctly as a matter of course, his progress will be bounded only by his natural limitations, energy and

### Establishing a Definite Technic

### By Harold Henry

THE first endeavor with a new pupil should be to stablish a definite technic. Not that technic is the end of piano study. It is not the end of any study; of music least of all; but it is the means to an adequate performance. Establishing a technic, means developing the hand; making the fingers independent, and gaining absolute control over the knuckles and finger joints. It is only the well developed hand that can play acceptably music of all kinds, and such a hand can be produced only by the practicing of definite exercises, not merely the same exercises for all types of hands, but the definite exercises that each type requires to bring it to the necessary degree of development. My experiences have taught me that the fact that no one method will produce good results with all piano students, excellent as it may be for some, is one too often lost sight of by teachers, and that the greatest pianists are not the most guiltless in this respect. This is probably because they confuse the needs of their pupils with those that they remember to have been their own in their student days. The result is necessarily disastrous.

### The Single Little Mistake

By C. W. Landon

Pupus often think unkindly of their teachers for correcting them for little mistakes. If a pupil strikes one white note in a piece where a black note should have been struck or makes a little break in the time the conscientious teacher naturally insists upon repeated performances until the mistake is taken out. "Only a single little mistake." What if the cook in making a cake should put in a drop of kerosene instead of vanilla? That little drop would spoil the whole cake and the little mistake does the same thing to what otherwise might have been a good performance.

### Leisure Hour Facts for Music Workers

Mozart was responsible for the introduction of the clarinct as a prominent instrument in the symphony orchestra. His Symphony in E flat is sometimes called the Clarinet Symphony because he purposely omitted oboes in order to give prominence to the clarinets.

Schubert was not a good pianist, probably because he never had the patience to develop a technic, though his playing was very expressive. Once when trying to play his own Fantasie, Op. 15, he broke down; a second attempt produced a like result. Fairly enraged by this he jumped from the piano-stool, exclaiming "Das Zeug mag der Teufel spielen"-That thing's only fit for the

After attending Beethoven's funeral Schubert gathered with some friends and proposed a toast to the next great composer to die. He himself was the one to whom they drank.

Mendelssohn wrote two settings for O Rest in the Lord, the beautiful aria in Elijah. The first one, when completed, he sent to Chorley, his pupil, well-known as an English critic. Chorley promptly recognized the melody as being identical with Leeve's setting of Auld Robin Gray and sent a printed copy of that song to Mendelssohn. Mendelssohn at once made another setting-the one we know.

### What is Expected of the Accompanist? By Mary Peabody Corey

A TERSE answer to the question "What is expected of the accompanist?" might be "Too much." Singers who have very little musicianly knowledge of their own strive to direct the accompanist to do things which the accompanist knows to be incorrect.

The accompanist is first of all expected to be a fine sight reader. One of the most popular accompanists I have ever known, who was far from musicianly, told me in a burst of confidence that her success in accompanying was due to her being a "good faker." An extremely temperamental violinist would never appear on a concert program without the indispensable help of this accompanist. When before an audience this violinist would omit "repeats" or make "cuts," introduce cadenzas, or vary tempo, without rule or precedent. But his accompanist always "followed" unerringly his wildest vagaries, with almost a sixth sense.

Studio-accompanying for vocal teachers is a position requiring far more than "reading the notes." The most eminent teacher is often exceedingly variable in mood and temper. He may need to be placated, humored, soothed, repressed, or encouraged in a manner surprising to those who only know him as a teacher. The accompanist is often as vital to her employer's interests as a private secretary. She probably is called upon skillfully to parry questions about the teacher's personal opinion and tastes as often as anyone in a purely confidential position

A teacher whose time is all taken, and is doing the most exhausting, conscientious work, needs to have friction reduced to a minimum. Some accompanists are unpunctual, others allow their sense of humor to make them smile audibly at the mistakes of the often sensitive pupil, and one very capable woman could not do studio accompanying because she endeavored to supplement the remarks of the teacher by her own sug-

A highly cultivated and brilliant solo pianist came to grief because she was unable to grasp the demands of rhythm with quickness, but had to make an exhaustiv study of each song. When given plenty of time, her accompaniments were most artistic, but not practical for the haste of studio demands.

The experiences of a professional accompanist, especially with amateur soloists, are often amusing. One singer of more than ordinary ability was so semiparalyzed by an audience that she dragged her tempo, till she almost gasped for breath. Her accompanist had instructions always to hurry her on, no matter how great the resistance

A baritone was obsessed by the idea that he would sing out of tune in certain passages, and told the accompanist to touch the melody, unobtrusively, but with sufficient emphasis to guide his wandering tones.

An ambitious student, who is being fitted for a teacher of voice training, and who is a good ac companist, can do no better than to secure a position with a first class teacher for a year or two. opportunities for hearing all kinds of voices trained by a master, and the chance to learn what real training for concert, church or opera includes, is a liberal education. It can only be compared to the hospital experi ence necessary for the young doctor or graduate nurse

# The Foundation of Smooth Scale Playing

By the noted Dutch Pianist MARTINUS SIEVEKING

The following article is a continuation of the principles outlined in Mr. Sieveking's preliminary article which appeared in the December ETUDE

SMOOTH scale playing is one of the most difficult each hand separately. The application of the same problems in piano technic. The subject demands careful analysis and especially devised exercises,

The first difficulty is the successful training of the thumb in its passage under the fingers. According to the experiments I have performed with myself and a number of pupils during ten years investigation of the subject, it seems to me that the best position for the thumb, in scale playing, is when that member is held cither straight or bent slightly outward. I am familiar with the common practice in this matter but I still contend that the habit of bending the thumb inward at the first joint is an injurious one, in some ways the worst habit that the student can contract,

Does it not appear to the student that a smooth scale is more difficult to secure if the first phalange of the thumb is constantly moving to and fro? To overcome this difficulty (do not minimize its importance because of its simplicity) the following rules have been formed: 1. While playing upon the white keys keep the thumb perfectly straight as shown in figure 1

2. While playing on the black keys bend the first phalange outward in order to obtain a larger and more secure surface upon the black keys as shown in figure 2. 3. Avoid the position shown in figure 3 at all times,

Of course the student must use discretion in this

matter. It is, however, easy to convince the sensible

easily upon the table with the palm down and then take

a good look at the thumb. Not that the natural tendency

is to bend outward. Now, crook the thumb inward and

notice that there is at once a strain upon the muscles.

Why this strain, when it is unnecessary and may be

Count 2. Move the finger under the second finger

Count 4. Move the finger back under the second

Of course this exercise must be played very slowly

indeed, and the counting must be firm and sure. Met-

ronome ticks are not sufficient. You must count aloud

until the rhythmical movement of the thumb becomes

easy and habitual. This is not an easy exercise, for,

with the dead weight of the arm supported by the

second finger, the finger and the arm soon tires. As

soon as there are any signs of fatigue stop practicing

and rest the arm for a moment, then repeat the ex-

ercise on another step. Remember that the thumb

movements themselves must be very quick although the

tempo of the exercise is slow. Always practice with

finger to a point one-half inch above middle C.

good

bad

The counts are:

Count I. Strike middle C.

and hold it poised over D.

Count 3. Strike D.

principle to the left hand is not complicated in the least. After practicing for some time with the weight sustained by the second finger, employ the third and fourth finger in similar manner to the second. Remember that this is one of those exercises in which the exercise itself amounts to little, everything depends upon the amount of will, care, patience, intelligence and endurance the pupils apply in studying the

Expressed in notation the exercise is simply this:



In passing the thumb under the fourth finger the hand itself has to be tilted slightly inward. Have you the patience to sit for some considerable time every day doing this exercise for a few weeks, at the same time holding the most exacting discipline over your fingers? If you have, you may accomplish the first and principal step in smooth scale playing.



MARTINUS SIEVEKING

#### Second Exercise on Chromatic Scale

The principles you have mastered in the previous exercise may now be applied to the Chromatic Scale. The counts and the movements for this exercise are similar to Exercise 1

Count 1. Strike C (at the same time preparing the second finger above (#)

Count 2. Strike C# (at the same time slipping the thumb under C# to a position about one-half inch above D).

Count 3. Strike D (at the same time moving the second finger above D# ready for the next stroke). Count 4. Strike D\$ (at the same time moving the

thumb under the second finger to a position about onehalf inch above E). Proceed in similar manner with the left hand and

with the other fingers. In playing this exercise remember: (a) The tempo must be so slow that there is ample

time to hold the striking fingers poised for a moment above the note to be struck (b) The thumb should be kept straight in all these

movements

(c) The hand should be tilted slightly inward, (d) The fingers on the black keys play with the whole dead weight sustained upon them, while the movement of the thumb is strong, but at the same time as light as the wing of a bird.



### Exercises for Passing the Fingers Over the Thumb

It now becomes a very simple matter for the student to apply what he has learned to the passing over of the fingers. In these exercises, however, the thumb sustains the full weight of the arm while the finger itself is exercised. The fingers should be lifted high but not so high that the poise of the hand may be



Now the same principles that were applied to the chromatic exercise (see music example 2) may be applied to the following exercise on the white notes. Remember to suspend the dead weight of the arm upon alternate fingers.

In the following exercise, as soon as the second finger strikes D the thumb should pass quickly under the finger and place itself above E. The same principle is applied in all cases where the thumb is affected.



### A Preliminary Exercise in Scale Practice

Having set one's self right in the matter of the position of the thumb, the following exercise may be essayed. Put the second finger of the right hand on middle C#. The finger should be slightly curved. Permit the full dead weight of the entire arm to rest upon that finger. The hand should remain perfectly still but not in any way strained. Keep the thumb straight while it passes under the second finger. The movement of the thumb should be quick. In the exercise there are four distinct motions, and these motions should be made directly, that is without any waste movement, and they should be made accurately at every step. In other words, no movement should be made unless there is a definite aim to hit a definite mark. Hold the thumb about one-half inch above middle C (as in the exercise) and in striking the note with the thumb, do so in such a manner and with such control of force that the third, fourth and fifth fingers may remain well curved and unmoved by any jar.

The movement analyzed, follow the diagram here given, as applied to the exercise.



### THE ETUDE

Another useful exercise which carries the hand and the arm into different positions as it traverses the octaves, is that of playing the scale with two fingers. In this, play so slowly that after the thumb has passed under the playing finger, it may remain poised for about one second above the note it is to strike, before actually striking the key.

### Musical Facts for Spare Moments

THE first Minnesinger known to musical historians is Henry of Veldig, living in the last half of the twelfth century. As he is the author of a poem lamenting the decadence of the art of the Minnesinger, however, he was evidently not the founder of that art.

In Haydn's oratorio, The Creation, a striking change from minor to major emphasizes the last word in the sentence, "Let there be light, and there was light," When this work was first performed in London, the day was overcast and gloomy. Suddenly, as the chorus sang this passage, the sun burst through the clouds with a brilliant shaft of light. The old composer was so impressed with this that he rose in his excitement, pointing to the heavens and exclaiming, "It all came from there"

In music many things have come to be believed which are not so. Mozart, for instance, is credited with a number of masses, but the so-called "Twelfth Mass" was probably not by him-at least, not very much of it. Other masses attributed to Mozart are now known to have been composed by others. Schubert's Adieu is not now believed to be his composition; Weber's Last Walts was composed by Reissiger, who sent the manuscript to Beethoven's so-called Farewell to the Piano was named, not by Beethoven, but by a publisher, and was composed before some of the greatest of his

### Practicing Backward

### By Madame A. Pupin

MANY piano students have the commendable habit of beginning to practice their studies, or passage work in pieces, with the assistance of the metronome. They begin at a very slow rate of speed, for it helps them to be accurate, and they can more quickly memorize. They work up to the speed desired, when they give up the use of the metronome and practice altogether in the tempo they had desired to reach. They congratulate themselves that they have reached their aim, but soon they find themselves falling back. They seem to be losing their fluency and their accuracy. In short, the more they practice, the worse things seem to go. It would be discouraging to begin at the bottom again and work up. But did no one ever think to practice backward, that is, begin at the best speed attained, and set the metronome back? On the way back you will come to the places where you slipped "off the rails," so to speak, and you will be able to get a firm grip on these places, which might have brought disaster. I do not remember anyone suggesting this zig-zag way of practicing, but I have been greatly helped by practicing up and down, up and down, and lastly up.

### Early Drill in Sight Reading

#### By Harold Henry

To the large percentage of those who study the piano, but do not become either public performers or teachers, whose study of music is in fact only a part of their general education, the influence of such training as has to do with their musicianship is, in after life, of far greater value than is the degree of perfection with which they can play a few brilliant pieces. When other things crowd out the practice time, and such pieces consequently become rusty, unless the habit of reading music for music's sake has been formed, there will be nothing to turn to. If, however, a real love of music has been acquired, with an ability to read it readily, these same people will have a constant source of peace and joy at hand, and the piano, instead of becoming a uscless piece of furniture, will be a lifelong friend. This is not a plea for careless work, but one for the cultivation of general musicianship as well as for technical finish.

### Ten Points in Extemporization

[The following is part of an article by the Rev. S. J. Rowton, M. A., Mus. D., organist of a leading English church, which appear presently in the London Musical News.—EDITOR OF THE ETUDE.]

1. Do not begin by putting down a pedal note and holding it for an indefinite time before you add anything above it. There is nothing devotional or impressive in such a commencement, yet it is as common a fault as that of holding on the last pedal note of a piece after the hands have left the keys. The double-basses of an orchestra, or the bass voices of a chorus, do not habitually begin before the rest and finish after them.

what key it would belong to if it were written down.

3. Do not let your tonality be doubtful. Always have a mental key signature. Begin in a definite key, and end in the key in which you began.

4. Play rhythmically. Always have a mental time thing about musical notation, ought always to be able to imagine your bar-lines; he will never do this if you cannot imagine them yourself.

5. Be tuneful. Have a well-defined subject—a dear phrase however short-to extemporize upon. Success depends largely upon the ability to invent suitable subjects, or to make use of any that occur in the course of the service. For a single service may present many opportunities for extemporization-for instance, the accompaniment of a monotoned Creed or Lord's Prayer or the coda that may become necessary if a particular hymn is not long enough for the collection. In the case of the Creed the first four notes of the chant to the preceding Canticle may frequently be worked into your accompaniment with excellent effect, and it will prove invaluable in giving coherence to it. Seize all such chances, and in every case proceed upon some distinct plan.

sacred as notes

7. Do not confine yourself always to the same key-Many players can extemporize fluently in one or two keys only-they sacrifice all the others. Make youself at home in all the keys, and in the minor mode no less than the major.

until you have acquired much experience. And do not mistake for inspiration the mere facility with which the fingers may find their way from one note or chord to another. Inspiration is mental not mechanical: it can suddenly imagine a whole phrase, or suggest some special treatment of a subject, before the hands and feet carry out its behests.

hand, in which to jot down immediately any subjects for extemporization that may occur to you wherever you are. Get musical friends to contribute original subjects to your collection. Such a book is useful at the organ if there is any danger of your forgetting your subject when you want to return to it after modulation, or of not remembering a whole melody if

10. Much can be done away from the organ. Prac

Lastly, write down on Monday what you extempor ized on Sunday. (If you cannot remember any of it, this will show you its true value.)

2. Never merely ramble. Do not include in a meaningless succession of chords more or less disconnected. however fond you may be of some of them individually. Especially avoid that of the diminished seventh until you know how to deal with it; it is the bane of many extemporizers, who evidently do not consider

signature. If you listen carefully to others extemporizing, you will frequently find that you cannot count to what they are playing. The hearer, if he knows any-

6. Do not keep the pedals, or the swell, continually employed. Their effect is striking in proportion to the restraint with which they are used. Rests are as

8. Do not trust to the inspiration of the moment

9. Keep a small notebook of music-paper always at you wish to repeat it with varied harmonies.

tice at the piano, without any use of the sustaining pedal, the harmonization of given melodies at sight Harmonize the same melody in different ways. It is of little use to be able to imagine a melody if you cannot supply the harmonies that best suit it; a good idea may easily be spoilt by inappropriate treatment. Also practice at the piano extemporizing strictly in four parts (or in three if you like, but this is more difficult). Any one who ever had the good fortune to hear Guilmant do that at the organ, without the pedals and with only a single soft 8-ft, stop drawn, will know what delightful effects can be made by the simplest means in the hands of a master. In your introductory voluntary it is very tiresome if you are perpetually extemporizing with solo stops, as if you were trying the organ or showing off its capabilities; hence im promptu part-playing at the piano is most valuable

### The Place of the Nocturne in Musical Art

By FRANCESCO BERGER, Hon. R. A. M.

(The author of this excellent article which appeared in a recent issue of the London "Musical Opinion" is an English The almost of the allows of the property (born 1834). For many years he has been professor of pianoforte playing at the Guildhall School of Music and the Royal Academy of Music. Estude Readers will find this a very clear discussion of the Nocturne.)

nocturne (Italian: notturno), originally meant a "night piece;" but it has little in common with the German Nachtstück, which is its literal translation. I do not remember to have encountered the German title in the works of any composer except Schumann, and his are sombre compositions, very characteristic of himself, but not to be reckoned among his most successful or most popular pieces. The French and Italian designations cover a variety of short elegant pieces, contributed by composers of varying nationality, foremost among whom must be ranked those written by the Pole Chopin and the Irishman John Field, sometimes spoken of as Russian Field because of his residence in Russia.

But the term has long since ceased to signify any-

thing nocturnal, and has come to be applied to slow movements in general of a delicate or sentimental character, and in this sense it might reasonably include more than one of Beethoven's slow movements. The title has not yet been applied to a slow movement on any other instrument than the pianoforte, though there can be no reason why it should not; but it has found its way into the orchestra, several composers having so named an orchestral piece. Mendelssohn has bequeathed to us a lovely Notturno in his "Midsummer Night's Dream" music-a composition as imaginative and original as any that his elegant and poetical muse ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvetfooted metre and tune, but even more so by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Notturno for strings. What did that colossal musician not leave us? And the slow movement in Beethoven's Septet is practically a lovely notturno, though not so named by the composer.

### Nocturnes by Raff and Schumann

Schumann's pianoforte piece Des Abends is a real notturno-tender, poetical, suggestive; a successful attempt to represent in music the feelings aroused in us by contemplating the mellowed tinges of sunset blending with nascent twilight; a veritable Turner in sound But it is the sentiment which is intended to be aroused, and not the scene which is depicted; therefore the proper translation of the composer's title is At Eventide, and not as frequently quoted Evening. The two descriptions should not be confounded.

Raff in his Abends had a similar aim; to interpret the "sentiment" which a screne evening-twilight creates, and most beautifully has he done so-it is Raff at his best. The present writer recalls the admirable rendering of it by Hans von Bülow, who, fine musician though we know him to have been, was not always n sympathy with sentimental music. But when he played his little piece he seemed to discard his "'Ercles vein," and to prove the versatility of his talent by all the charm of touch and all the refinement of expression which his artist-nature could supply. Especially remarkable was the contrasted tone he infused into the Coda, where the two subjects are so cleverly com-

When we come to consider Chopin's nocturnes, it is difficult to find words with which to express our admiration. A dozen marks of exclamation will not suffice; fresh adjectives would have to be coined. Their gifted composer has left us nothing more worthy of his genius than these pieces; nothing in which he is more completely himself, which is tantamount to saying that they are totally above and beyond all praise.

### Chopin's Unequaled Genius

On the very threshold of any critical examination of them, we are struck with their extraordinary diversity. There is not one that in the least resembles any of the others, excepting that they all bear the un-mistakable impress of his master-hand. Another characteristic feature about them is the contrast Chopin was

THERE can be little doubt that the French word, able to command between their first and second subjects. In this Beethoven only was his equal; or, rather, Chopin more closely approached Beethoven in this matter than any other composer has. But this scarcely conveys all they had in common; for, besides absolute contrast, there is a certain relation between their first and second subjects-a sort of outcome or evolution which makes it impossible to conceive of any other second subject taking the place of the actual one in a Beethoven sonata or a Chopin nocturne, so intimately and indissolubly are they bound together in spite of apparent contrast. Another point of resemblance between the two masters is the complete absence of all redundance; not a single bar or note could be eliminated, every particle is essential to the structure of the whole. And still another feature common to both, though a minor point, is found in the codas. No other composers are so completely successful in combining importance, appropriateness and proportion within the small space of a coda, sometimes extending to only six or eight bars, and yet, like the summing-up of a judge at the end of a trial, conveying all that is essen-A volume of Chopin's nocturnes now before me con-

tains nineteen; but these include two which ought not to be classed with the others, viz.; the Berceuse, Op. 57, and Op. 37, No. 2 (in G) which from its nature is more a barcarolle than a nocturne. A berceuse is a slumber song, or more accurately a cradle-song, and as such associated with a cradle and a child; but a child can scarcely be interested in a Chopin nocturne, and therefore the two words should not be confounded. A cradle-song is a sort of lullaby, and should have a pronounced rocking accompaniment, or something approaching thereto, and Chopin's is therefore properly styled a berceuse. It is a highly ingenious composition, consisting of a number of very original variations on a simple theme built on a basso ostingto of alternate tonic and dominant which underlies the entire piece, without any other harmonies. In the whole range of pianoforte music there is not another example of this sort. Before the penultimate variation there are some shakes which, in many editions, are misprinted, and are consequently wrongly played. They should be descending shakes-that is, each should commence with the upper auxiliary note, so that they would work out thus: C flat and B double flat, B double flat and A flat, B single flat and A flat. The coloring and pedaling of the piece are of course, matters of taste; but as there is no absolute forte in its entire length, it will probably respond most nearly to the composer's intention if the una corda pedal is applied all through it without intermission, and the sustaining pedal (with rare exceptions) be added to the first half of each bar. The gossamer texture of the whole piece removes it completely out of the range of any but very expert players, and even for these it is an exacting though fascinating task. The fingering for the left hand has been considerably discussed. The most artistic reading is to treat the low bass note as quasi pizzicato using the middle finger and striking it staccato, the hand being thereby free to make one legato group of the remainder of each bar, by gliding off D flat on to C.

### The Character of the Berceuse

Op. 37, No. 2 (in G), which, as already mentioned, is not a notturno at all, has a two-part song for its first subject and a rocking or swaying movement for its second. The two bars which connect these subjects demand special attention, for, unless properly phrased, they sound discordant and full of false relation. The harmonies are controlled by the left hand, and the following reading will make them clear:



ing of the right hand, which may be overcome in the following manner.



and has the advantage of being applicable whenever the figure recurs in other keys. Like most other advantages, it has its compensating disadvantage-that the harmonies have to be released somewhat sooner than they otherwise would be. But this again can be rectified by judicious application of the pedal, so that the break becomes all but imperceptible.

"Our friend the pedal" often has to come to the

rescue in modern music, and to do him justice, he is ever ready to do so; so ready indeed, so handy (or rather so footy) that many players conceive a great affection for him, and seem loth to part with him when once they have captured him, clinging to his protecting support through conflicting harmonics, and relying upon his "extenuating the circumstance" of their wrong notes. Chapters might be written upon the abuse of this perfectly harmless, nay beneficent, friend-a friend in need to many, and a friend indeed to all-but to do so would lead too far from the purport of this article. Before leaving this nocturne, attention is directed to the concluding bars as an instance of what is mentioned in the early portion of these remarks: the convincing import of this short coda, only seven

bars, but ledquent and satisfying.

The second nocturne (Op. 2, No. 2, in E flat) is the most widely known and most frequently heard of all. It used not to be taken very slowly until that great artist Sarasate adapted it and played it on the violin in his own inimitable fashion. He took it at a considerably slower tempo than had been customary and if the pianoforte is good enough to permit this it is a decided improvement to do so; but "it all depends on that," as the hangman said of his rope! The cadenza at the end admits-as in similar cases in other pieces-of an indefinite repetition of the little group of four notes and is a bit of virtuosity for which amateurs are particularly grateful.

More than once in the pages of these nocturnes we meet with the direction, doppio movimento. Literally translated, this means "double movement;" but it is evident that "doubly quick" is intended. Like many another composer's indication, this must be accepted with the proverbial grain of salt. A quickened pace, even if not amounting to exactly double, will in most cases be found sufficient.

These few remarks do not exhaust, even remotely all that might be said about Chopin's nocturnes. His endless invention of "passages" (a gift which so great a master as Mendelssohn all but envied), his extended arpeggi for the left hand, his effective ornamentation and embroidery, his rich modulations and unexpected enharmonic changes, are points that every student has long since discovered and learnt to appreciate,

### Field and Döhler

Of Field's nocturnes, lovely of their kind, little more need here be said than that they all bear a strong family likeness, and that they are all "very pretty music." He was neither the pianist nor the musician that Chopin was, and these compositions reveal his weak points quite as much as they do his strong ones. A sweet naîvete runs through them all; but there is too much sameness and tameness about them to satisfy the modern palate. One cannot thrive on tartlets only, however dainty their flavor. Rubinstein was very fond of playing one or another of them; and, rendered as he alone could render them, they sounded delightful, especially as he always sandwiched them between more strenuous stuff. And Liszt has immortalized them by writing about

them in his own glowing language. So Field may be called fortunate in his champions.

Theodore Döhler was a prolific composer of pianoforte picces of a light kind, and his one Nocturne in D flat is perhaps his best work. It is melodious, elegant and effective, and some years ago it was very nuch en vogue, and I have heard it played in public with much success. Even to-day it may be cited as good, sound pianoforte music, with some effects that can be studied with profit.

It is all very well for Schumann and his immediate followers to ridicule and anathematise his contemporaries and in his Davidsbündler to set up as a Judge Jeffreys of them and their productions. Much as I respect Schumann, and much as I love the greater part of his music (I do not say all), I cannot help asserting that in the pianoforte music of Henri Herz, Hünten, Schuloff, Döhler, Chas. Mayer, Leopold de Meyer, Rossellen, Goria, Gottschalk, and some others, I find among much that is inferior a sufficient number of pieces that are not so by any means. All these men have written some music that is good music, and Schumann in denouncing them must have been either jealous of their momentary popularity (which he could have afforded to ignore) or unacquainted with their better work. Both in Schumann and in Brahms (but especially in the first named) one detects a decided effort to avoid the beaten track-a desire to be original at whatever cost.

This is unquestionably right; but, on the other hand, it has led to the production of music which has little else to recommend it than the virtue of not being commonplace. Because a piece, instead of being written in the easy key of G minor, appears in the more difficult one of G sharp minor, because its chords of the dominant, instead of resolving into the tonic, resolve of the teacher: 'When should I practice?'" Not how, into X double sharp; because it avoids bravura passages which include the top notes of the key-board, and consequently limits itself to the middle register of the clavier; because it is built up of one figure worked à outrance, thereby resembling an étude more than a piece of pleasure-giving music; because the nuances are marked in German instead of in the familiar Italian: I say, because of these restrictions and innovations, it does not necessarily follow that the world gains much or that the art is enriched. Though Schumann, when at his best, is the great composer we all recognize, one could easily point to pages of his work not superior to some by the Philistines whom he so mercilessly slaughters.

But the world is still waiting-and so far waiting in vain-for a composer who shall be able to eclipse Chopin in his nocturnes or in his other works. What land will produce him? Who can tell? In the words of Frederick Clay, "Will he come?"

Have you ready a repertoire of pieces which you

would be proud to play for a most critical audience

at a most unexpected occasion? On the other hand,

how many unfinished pieces have you? Is there a

run in one, a cadenza in another, and that left-hand

passage in a third that are like so many holes in the

pieces, so that they are not yet either completely your

own nor ready to give out as finished productions to

instead of partly yours.

advice about it.

can go this year.

bilities to the list of actualities?

Mend those holes and make the pieces entirely

Did you ever put down in one list the musical attain-

ments now in your possession? and in another list

those you would like to add to them, and then decide

which you would change over from the list of possi-

Can you read at sight and transpose easy songs for

your vocal friends, play the accompaniments your father or brother likes, recognize a modulation, tell

How many of these possibilities can you add to your

Did you ever think that music is as many-sided as a

prism? Why not see more than one side of it, thereby

increasing your own pleasure as well as the admiration

exactly where you stand in the scale of your progress

and exactly how many notches nearer the goal you

Take stock of your music for the year. Find out

of the added number of your hearers?

list of possessions this year? Ask your teacher's

### Pertinent Questions for Conscientious Teachers

#### By Grace Busenbark

Are you uncompromising toward your pupils? Do you put them all into the musical mold of your "method," excellent as it may be, or is the "mold" elastic enough to suit the varying sizes of your pupils' musical growth, thus making due allowance for the wide differences in natural ability and temperament?

I once had a teacher who apparently labored under the delusion that music was music, but a student was only a student, and that his-the teacher's-business was to stuff one into the other with scant regard for the individual capabilities and characteristics of the pupil. On the other hand have you the courage of your

convictions? Or do you sometimes hesitate to use the music and the method you know to be the only right one for fear of losing that particular pupil? Is your work consciously constructive? The struc-

ture of the music-student's education may be likened to an edifice. How strong it stands and how high it may grow depends entirely upon its substructure and its foundations. The first patient careful work that interested few in the process of building and is unseen when the completed edifice is admired on all sides is the most indispensable part of the whole, and without which the erection would of course tumble to the ground when the first real use tested its capabilities.

What are you building in the edifice of your pupil's musical education? Technical values of stone and iron, ideals of beauty and form, a working equipment of musical principles which will enable him to use what he has builded as it grows higher and higher into a creation of beauty and stability?

If you are a student of music "taking stock" of your attainments of last year, what can you do with your music? How do you use it?

# Interesting Facts About Finnish Music

Almost every country has in it musical instruments that are indigenous to it. And these instruments are usually found to be in close connection with the melodics of the country. "In Finland." we learn from Grove, "the oldest and most popular instrument is the kantele, a kind of lyre or harp with five copper strings tuned G, A, B flat, C, D, on which five notes a large music," he says, "are to be found at the Abo University, mass of the old runo melodics are formed." This fivenote scale, we may remark in passing, has no relation to the famous five-note or "Pentatonic" scale, from which so much Celtic and Oriental music is derived, and which sounds approximately like the five black keys of the piano played in succession. The kantele is the most popular instrument in Finland and is employed freely among the peasants of pure Finnish stock. Otto Andersson, President of the Swedish Folklore Society of Helsingfors, remarks that "while in Sweden the hurdy-gurdy occupies the rank of a national instrument, the Swedish country population in Finland has not adopted either of these instruments, but has chosen

The love of the Finnish Swedes for violin music present time.

may account for the fact that the Swedes were largely responsible for the introduction of classic orchestral music into Finland. Otto Andersson, in an address before the International Music Society in London, gave an amusing account of the beginnings of orchestral music in Finland. "The earliest attempts at orchestral which in 1741 welcomed its first conductor, K. P. Lenning. On solemn occasions some music had to be given, Nevertheless, during the conductorship of Lenning until 1788 very little music of value was heard at the University. The orchestra was very small. Once twelve students of music only are mentioned; and what is worse, even these would not follow the baton the conductor never performed good music, and in 1780 the latter was constrained to admit that there was only musician in his orchestra." However, with this and other attempts, a taste for orchestral music was awakened, which despite the long periods of warfare between Sweden and Russia, has survived until the

### "When Should I Practice?"

### By Harvey B. Gaul

Every "new beginner," as Alice, for short, said, "asks that comes later, but when should I practice. It seems a silly question to ask, but every young pupil does not know just when, so the teacher has to outline a practice period. Do our teachers choose the advantageous, not available, mind you, but the advantageous time? Professional men have found by experience that the

early morning hours are the best for work. There is a psychological reason for this, as every school teacher will tell you. In the morning we are physically fit and our minds freshened after our period of repose.

Some of our high schools and colleges have study periods from eight to twelve or one, because, as a teacher told me, "We can do more and better work in the morning than we could if our study periods were spread out through the day."

Ministers customarily study and prepare their sermons in the morning. It is said that Strauss composes from nine to one in the morning. Hugo and Dumas wrote from eight to twelve in the fore part of the day. Whistler painted and Macmonnies modeled from nine to one. You may be sure that these men didn't work at other times, or all the time, but that they found their minds were keener and more open to impressions while the day was young.

Many of our great men, in telling of their work, have said that they arise early, eat a light breakfast and throw themselves into their work, and by noon have accomplished all of the creative work they feel themselves capable.

What is true of the creative mind is true of the executive mind.

Business men will tell you that their employees accomplish more in the morning than they do in the afternoon. If the morning is a good time for the business man, surely it is good for the musician.

We should begin our work by nine o'clock at the latest, an hour earlier would be better. If we would go out of doors right after breakfast and take a short walk or indulge in some slight exercise we would be benefited and would work more easily.

### Practice in the Morning

The following schedule for practice was given me instantly what inversion a chord is in, play a little by a teacher who vouches for its worth Bach and some Schumann besides your own favorite

The first two hours of the morning period should be ven to instrumental work, to the development of technique and artistic playing. After that a half hour or an hour should be given to some form of theoretical study. Not too much time should be given to theory, but enough to give relaxation. The change of study i in itself something of a rest. After the theoretical study a short period should be allowed for practice. A ort of resumé of what has gone before. With that a full morning's work will have been accomplished.

It is not profitable to repeat the forenoon's work in the afternoon. Another form of employment should be indulged. There are so many subjects related to music that this is possible. Employment should be progress not mercly labor. To accomplish that end a schedule should be arranged. Economy of time is necessary, but that does not imply a slighting of work. Rather does it mean an advantageous allotting of time to accomplish more work. The inclination to do things by fits and starts should be discouraged. Spasmodic work accomnlishes little

Balzac worked by locking himself in a room and writing, writing, till a novel was finished. There was no cessation for him, no rest, no relaxation. After he started, nothing but the word finis could stop him. When the novel was completed he stopped, and apparently sank into a stage of lethargy. His uncreative periods lasted some months.

Men of Balzac's genius are rare, and they can work as the spirit moves them, but to us, who are less gifted, of their conductor. People repeatedly complained that we must plan and arrange our work so that no time

Do your work in the morning when your mind is bright and your body strong. Above all, avoid working late into the night, as some professional people do. It is unfair to yourself. An abnormally wideawake mind, struggling with an exhausted body, works havon

## Three Great Masters at the Keyboard Mozart, Beethoven, Mendelssohn

ARE musical audiences more exacting to-day than they used to be? In some respects it would seem that the answer is in the affirmative. At all events the master pianists of to-day who make the grand tour are so worn out with the sheer physical stress of travel at the end of the season that they are obliged to spend the greater part of their summer vacation in recuperating. Nevertheless, we do not to-day expect pianists to improvise on a given theme, as both Beethoven and Mozart were expected to do; in fact we do not expect modern pianists to shine as composers, nor composers to be brilliant pianists. The following account of how Mozart and Beethoven played is extracted from an article by Henri Kling in Le Guide Musical, an excellent musical journal published in plucky little Belgium: Following the custom of his times, Mozart played

only his own compositions; for this purpose he composed his famous concertos for piano and orchestra. These established his reputation and completely revolutionized the style and art of playing the piano. In these performances Mozart displayed rare talent for improvization. As an instance of this, a concert in 1783 he began by playing a little fugue, and following that he played some variations on a theme from Paisiello's opera The Philosophers; then in concession to the enthusiastic applause, he gave as an encore another series of variations on a theme by Gluck. We must not forget that at this period variations were very much in fashion and greatly relished.

### How Mozart Played

When Mozart visited Prague in 1786 he gave two recitals in the great hall of the theatre. At the second, according to one who was present, after having completed his program, Mozart consented to accede to the wish of his admirers and again seated himself at the piano. He allowed his fingers to run over the keys. and then without effort, improvised superbly for not less than a good half hour. When the prodigious artist rose and attempted to leave the platform, he was met with such a storm of applause that after having bowed his thanks twenty times to an audience that refused to be appeased, he was prevailed upon to yield another encore. The inexhaustible fecundity of his imagination furnished him with a new theme, upon which he improvised no less effectively than before. But the public would not even then reckon with his fatigue. For the third time, Mozart was obliged to go to the keyboard in order to satisfy the intoxicated audience. He plunged at once into a new series of melodic ideas, until suddenly a voice was heard from amid the tensely listening throng uttering the magic name Figaro. Without apparently paying any attention, Mozart completed the musical phrase which was on the tips of his fingers, and then by a sudden unexpected transition he suddenly commenced the favorite air non più andrai, upon which he embroidered a dozen scintillating variations.

According to tradition, Mozart had an agreeable touch, he produced a rich tone from the instrument, and knew how to charm his audience. Much praise has been lavished upon the tranquil manner, and the easy, graceful, natural style in which he played the most difficult passages, and upon the neatness of his execution down to the smallest detail. Connoiseurs also admired his brilliant staccato,

### How Beethoven Played

From his adolescence, Beethoven possessed a virtuosity of the first order. During the first years he was in Vienna from 1795 to 1814, Beethoven often had occasion to display his talents. It was thus that on the 29th of March, 1795, Beethoven lent his assistance to the Society of Musical Artists, and played for the first time his concerto in C Major, Op. 15. A Viennese critic characterized the playing of Beethoven in the following terms: "His playing is bold, brilliant, full of an impetuosity that at times compromised his clearness. He shone above all in his improvisations, in which he excelled admirably. Since the death of Mozart, who for me remains the non plus ultra, I have not experienced artistic delight comparable to that which Beethoven has given me.

On the 22d of December, 1808, Beethoven gave a recital at the theater "An der Wien," in which he interpreted for the first time his concerto in E flat Major, Op. 73. An amusing incident recorded by Spohr in his Memoires marks this memorable performance. "Beethoven," he says, "played a new concerto of his own, but after the first tutti, forgot that



MENDELSSOHN AT THE PIANO.

picture represents Mendelssohn at the time he was in ad at the Court of Queen Victoria. This picture represents Mendelssohn at the time he was in England at the Court of Queen Victoria. The original is copyrighted by the Berlin Photographische Gesellschaft and is reprinted with their permission. Mendelssahn's greatest popularity was in England, and that country may well be proud of appreciating so fine a genius and so rare a man. he was the soloist; he raised his hands and commenced to conduct with them. At the first sforzando, he threw his arms so violently to the right and left that he knocked down the two candlesticks placed on the piano. The audience laughed, and this put Beethoven in such a temper that he stopped the orchestra and made it begin over again. Fearing that the same accident might happen a second time, Seyfried, the conductor, had two small boys stand on each side of Beethoven each holding a candlestick. One of these youngsters approached the master in good faith, his eyes following the music. When the fatal sforzando was again reached, however, he received from Beethoven's right hand such a resounding blow that he was terrified, and the poor boy allowed the candlestick to fall. The other boy, with greater wisdom, had anxiously followed the movements of the master and by dodging quickly had luckily managed to avoid the blow. It the audience had laughed at the previous mishap, it fairly exploded at this one. Beethoven became so furious that on the first chord at which the solo again entered he broke half a dozen piano strings! All the attempts on the part of music lovers in the hall to obtain silence were in vain. Thus the first allegro of the concerto was entirely lost upon the audience."

After the fashion of Mozart, Beethoven played only his own works in public; he composed five concertos for piano and orchestra which are admirable masterpieces in this style of composition. One should also mention the Fantaisie in C minor for piano, chorus and orchestra.

### How Mendelssohn Played

After reading what M. Kling has to say about Mozart and Beethoven as pianists, it is interesting to turn to what Isidor Philipp, the eminent French pianist and teacher, has to say about Mendelssohn. The following article appeared in the recent Mendelssohn issue of Musica (Paris):

Of Mendelssohn's intimates, I knew only Stephen Heller, who had some precise recollections of Mendelssohn's playing. He admired him unreservedly. He has often declared to me that Mendelssohn's clarity and swiftness were incomparable. Mendelssohn's style had purity and pobility, and his technique, which he neglected to develop in the last years of his life, was nevertheless unique. His memory was amazing,

But other contemporaries will further inform us. Mme. Clara Schumann has said that she had the most delightful memories of Mendelssohn's playing. "To hear him play," she has written, "was an incomparable joy. For me he was the ideal pianist, full of genius and life, and possessed of a technique unequalled in perfection. Sometimes he played at a rapid tempo, but never to the detriment of the music. He was always an admirable artist, a great musician, and in listening to him one could think only of art. I have heard him play Bach, Beethoven and his own compositions, and I shall never forget these moments of pure joy, of which the impression remains so strong.

"The playing of Mendelssohn," wrote Hiller, "was like the singing of a bird, a natural function. With an admirable tone, perfect technique, endless confidence, possessed all the characteristics of a virtuoso. But all that side of it disappeared in his powers of expression, grandiose or tender, delicate or powerful, passionate or ethereal. The moment he sat at the keyboard his genius became apparent. What he played,

Department for Children

Edited by JO-SHIPLEY WATSON

how he played it-one simply could not separate the performer and the performance, from the music performed, Everything was merged in the whole, Bach, Beethoven and Mozart were his favorite composers, and his interpretation of these masters was absolutely unique. His vast memory was for me (and I believe for him) an abundant source of delight. The music stored in his mind consisted far less of that which he had learned by rote than that which he retained naturally. And God knows in what quantities!

### Mendelssohn's Memory

"The Abbé Bardin, a great amateur of music, used to gather together in his home one afternoon a week a number of musicians and amateurs. A great quantity of music was performed at these meetings in excellent fashion, especially considering that as a rules no rehearsal of the music was held. "It happened that just at that time I had played the E flat minor concerto of Beethoven at the Conservatoire, and I was asked to repeat it at a meeting of these music lovers. The string-players were all there, but the wind-performers had neglected to bring their instruments. 'I will play the wind part,' said Mendelssohn, seating himself at a second piano. He played so accurately, entirely from memory, that he omitted nothing, I believe, except a single note from the second horn. He accomplished this tour de force so naturally and so simply

that it seemed to be a mere bagatelle."
"His staccato," says Joachim, the great violinist," was easily the most remarkable, the most vital, that ever was. He played, for instance, the Spring Song from his Lieder oline Worte with an artistry so astonishing, with a tone so fairy-like that the memory is vividly with me after forty years. I have heard all the greatest artists, yet not one of them has produced the same impression.

Mendelssohn worked hard in his younger days, and later he amused himself by playing the Well Tempered Clavichord of Bach in all keys and tempos. Thus he acquired his fine technique,

### Too Much Repetition in Practice Injurious

By. M. M. M.

HAVING read in a recent issue of THE ETUDE an article on the necessity for repetition in practice, I would suggest that students exercise discretion in following the author's advice to practice a difficult passage five hundred times without stopping. While concert artists repeat still more, for anyone whose finger muscles are not strongly developed and who is not strong physically to attempt it, would, in the majority of cases, result in more harm than good. Paderewski himself attributes his ill health to too much practice, and is very insistent that students should not overwork in their desire for virtuosity. If the average student should repeat a passage five hundred successive times he would find that he was not only physically but mentally fatigued. The muscles in his hands would have been overtaxed and would have lost some of their elasticity, which it would take time to recover, Thus he would have lost as much as he gained, and he would, moreover, be almost certain to suffer a breakdown sooner or later, due to excessive nervous and physical strain, if he persisted in this undue repetition. How many ardent students aspiring to virtuosity have overworked and found themselves victims of pianist's cramp! Only students whose hands are very well developed and who are technically far advanced can safely repeat a passage five hundred times without pausing.

After years of experience I have found that the way to obtain the best results is as follows:

Practice the difficult passage zealously until you feel that some improvement has been made. Then put it aside and take something easier or review an old piece. This will rest your brain and you will find yourself better able to then resume the more difficult

Do not count the number of times you repeat the passage. If you do, you will unconsciously be aiming to see how many times you can play it without stopping rather than to note how much you can im-

A talented student will, I am sure, obtain better results from practicing earnestly a shorter time than from endless repetition which occupies too long a time to be truly beneficial. Strive to play the passage per-fectly for your teacher; not to tell him how many thousand times you have practiced it.

### Standardization in Different States

Plans Worked Out by Active Teachers' Organizations

The ideas upon standardization in teaching music all seek to establish a means whereby teachers in different states can provide examinations through which it may be determined whether novices entering the profession are sufficiently experienced to teach. Naturally with a diversity of conditions the regulations provided by the different teacher organizations differ as much as the state laws upon divorce which have caused interminable trouble in the past. In the future there will doubtless be more or less consistency in these regulations so that t teacher who passes an acknowledged standard in one state may practice in another state without taking special examinations. Not until this is accomplished will the whole scheme of standardization prove generally

The attention of the readers of The Etude is called to the fact that in no case has any proprietary work been made obligatory. That is, while reputable works are suggested for the help of teachers the societies have carefully avoided being trapped into making the publications of any one corporation compulsory.

#### A Plan Adopted by the New Orleans Teachers

The present members of the Association shall not he required to pass an examination to determine their efficiency. The Constitution of the Association shall be amended, however, in such a way that all active members shall be required each year to give evidence of having successfully completed a course of study (with or without an instructor), approved by the Executive Committee of the Association. At the end of each season every member will be requested to submit to the Executive Committee the subject or subjects which he desires to study during the following year. It will be the duty of the Executive Committee to organize, so far as possible, classes in subjects desired by several members and, when classes cannot be formed, to approve the plans for the year's study submitted by other members. The methods of testing the results of the year's work shall be determined by the Association.

The Association shall issue a Certificate to those members who meet the following requirements:

(1) Satisfactory evidence must be given that the applicant for a Certificate has seriously studied for at least four calendar years (not necessarily consecutive) under a teacher or teachers of accepted standing the instrument (including voice) or the subject for which the certificate is issued. The requirement is waived in the case of an applicant for a Certificate in Public School Music who has passed the New Orleans examinations for public school music teachers

(2) The candidate shall be required to pass a written or oral examination in elementary theory, including notation, all scales, keys, signatures, meter, rhythm, intervals, common marks of expression, and the elementary principles of melodic construction.

(3) The candidate shall be required to satisfy the examiners that he has a general knowledge of the historical development of music, such as may be found in any standard text-book.

The Examining Committee shall consist of five members of the Association chosen in the following

A general committee of fifteen members shall be elected by secret ballot at a regular meeting of the Association, of which due notice has been sent to all members. This committee shall receive and consider suggestions for the position of examiner and shall choose by secret ballot the members of the Examining Committee, Each examiner chosen must have received a two-thirds vote of the members present at a meeting of the general committee, of which at least one week's notice has been given. The Examining Committee shall prepare all tests and make all rules for the conduct of the examinations. Each examination paper shall be anonymous, being marked with a sign or number known only to the Secretary. Each paper submitted must be approved by a majority of the Examining Committee. The first examiners shall not receive Certificates until they have passed the examinations set by a succeeding committee. As soon as there are five or more Certificate holders, the Examining Committee shall be chosen from their number.

Each applicant for membership in the Association after October 1, 1914, shall be obliged to pass the examination and will be given a Certificate.

### What California Teachers are Doing

The Music Teachers' Association of California has been devoting a great deal of earnest attention to this matter and in its attempts to lay the way for examinations it has outlined the following classifications:

Class I. Teachers of ten years' experience, no examination to be required. This term of experience to be increased two years each year for six successive years. Class II. Teachers of metropolitan, national or international repute as music artists or teachers, no examination. Class III. Pupils having completed or successfully passed the examinations in a four years' music study course in any accredited school or college of music; also, advanced pupils who have studied at least two years under teachers in Class II admitted upon presentation of diploma without further examina-Class IV. Persons not eligible under Classes 1 2 or 3 may become active members by passing the membership examination as formulated by the committees in the various branches of music. Class V. All active members in good standing at the time of adoption of this classification will be accepted as "Founding Members" without examination. The degree or title of Fellow shall be conferred upon any active members of this association upon presentation of a post-graduate diploma covering at least a six years' course of music study in any accredited school or college of music or upon passing an examination formulated for such legree. The degree or title of Associate shall be conferred upon any active member, upon presentation of a diploma covering at least an eight years' course of music study in an accredited college or university, or upon passing an examination formulated for such degree which shall be considered uniform with the degree of Bachelor of Music.

### The Movement in the Northwest

In Oregon there has been suggested a bill to prevent anyone "not at this time engaged in the teaching of music in this State to commence such teaching unless he or she has obtained a certificate." The same bill provides for the appointment of a board of examiners by the Superintendent of Public Instruction. This board is to consist of two teachers of piano, one of voice, one of violin and one of pipe organ. This plan relieves the present residents of Oregon from examination and imposes the test upon all new comers. The board, however, has the privilege of approving the diplomas of applicants and forwarding them to the Superintendent of Public Instruction for endorsement, who may issue certificates upon this evidence twentyone days after application. No certificate is to be granted to anyone who shall not make affidavit of his or her intention to reside permanently in the State of Oregon. Violations of the provisions of this act would constitute a misdemeanor, entailing a fine of not less than \$50 nor more than \$200 or six months imprisonment. THE ETUDE has a feeling that some of the provisions of this proposed bill are unnecessarily arbitrary and that it points to the desirability of a national supervision so that teachers might practice anywhere so long as they are properly accredited.

Every worker makes his own sterling mark his own standard of personal excellence. All standardization becomes a farce at the very moment when one reaches the position of being contented with the examination tests he has passed. The artist, real and great, goes to his grave with uncounted standards still unattained. Not until you can make your own standards and new standards at every sunrise can you hope to progress in your art.

### TERRITOR OF STATES OF A Pupil From 'Way Back

"It's practice time, dear."

Marjorie's Wish 'Yes, mamma, I hear.'

Five minutes for scales, twice five for and when they spoke of one voice, a sort with the big brown eyes. etudes, and three times five for Bach. of low list, a sound as of whistling wind.

"Oh my!" she sighed. "I'm really glad A strange pair I thought these old composers have died." . . . .

Then a fairy lit in Marjorie's eye and try, from a western farm,

tickled it so she did nothing but cry. For this foolish way."

So Marjorie started, she didn't know why-she guessed not a fairy had tickled

Here and there danced her fingers, all mirrored so clear in the bright shiny polish-what had she to fear?

did you?

Here and there, light and gay, like dim papers, so I began again. shadows at play, sped Marjorie's fingers at practice this day. Then deeper and now?" I enquired humbly. deeper in polish they sank. Marjoric The younger one nodded to the older Only twelve lessons had she had of a deeper in poissa usey same. After this panto- teacher who had gone away and left the saucy Treasurer. "Mama does all my

lid-tell me your secrets, the place where they're hid. Show me how, if the right things I will do, I shall play quiet and easy like you."

### A Love Story

Ago.) He met her in - (Killarney) as she was riding down the lane in -(The Lorn-hacked Car) When the horse stumbled - "(O Dear, What Can the Matter Be?)" she cried, "Pardon Madam, I'm — (Robin Adair). Let me help you." "Ah." she smiled coyly — "(We'd Better Bide a Wee)." It was a beautiful night, the - (Evening Star, "Tannhauser") was high in the heavens when they were - (Homeward Bound). "Tell me your name, sweetheart?" "It's

- (Kathleen Mavourneen)," said she. That was the beginning of - (Love's Moung Dream). One day he said sadly, "I must go back to - (My ain Countrie). My regiment is called to the front

 (Goodbye, Sweetheart, Goodbye.)"

She went back to her home on the patiently with -- (The Old Folks at Home) for the return of her lover.

Day after day she sat - (With Heart Bowed Down) and thought of her bonnie Scotch laddie who was now - (A Thousand Leagues Away).

One day when she was sitting by -(The Sad Sea Waves) along come -(Peter Grey) with a letter.

Kathleen.

SHE came with her sister; they were course, but because she was there. I of one size, one complexion, one manner was really glad to see this timid creature A strange pair, I thought, as they stepped feared to frighten her, so I talked calmly into the studio as frightened as two about the weather. She had five books rabbits. They had come from the coun- under her arm; good books, too. When

fickled it so she did nothing but cry. For any saster wants to take some tessons, a fairies, you know, lore music too, and said the older one with her whistling A regular Gretchen! She sat down to are too self-centerd—now really don't that's why they want to help Marjorie itsp. And without so much as a glance the piano as though she were perfectly you think so?"

No one answered, so Jack went on and you. Once up, sand there way a busined out, went index at home when partice or that other old to explain.

"Begin to play, don't waste your practice good, and now you must tell me where "being out of practice" or that other old to explain. you come from, with whom you have we crey of "Learly". She began to play, "We have almost forgotten that Miss studied and what." Perhaps I went too and I began to wonder. Here were Keith started our club, and gave us music fast, or maybe my voice was too loud; hands well shaped and well placed on and money and her time, and if we have when I turned to look they were ex- the keys, here were scales correctly fin- shown our appreciation it has been only changing glances and never a word did gered, and not a word about, "Oh, I in a very general way. I think we might either speak. Then I must confess at never can remember fingering." Here being embarrassed. Perhaps I had spoken were Loeschorn and Burgmuller played How easy and graceful, why I scarcely being embarrassed. Perhaps I had spoken were Loseshorn and Burgmuller played
knew that practice is easy—now really, abruptly, maybe I should have looked accurately, not slopped over. Here were
ing," cried the little Secretary. their way instead of fumbling over my Schmitt's Finger Exercises done as care-

carnestly looked for the fingers so light, mime, I took out my schedule and as-child to dig things out by herself. What but try as she would there was nothing signed Thursday at eleven thirty, and a find! A child who would actually think ing and waiting and all the time getting with it. So absorbed was she that I month to the mending of music. After more fussed. "What a bad start?" "how doubt if she knew I was sitting there, aggravating to wait for a pupil," "why Apparently she cared for nothing but the vite Miss Keith and surprise her." don't they send word," and so on; getting thing at hand, and when I played she more and more angry; at last I banged listened and asked intelligent questions the door saying I wouldn't have her at and strangely enough she said, "Bach is music because it is so awful." any price, no-not for five dollars per pretty.'

> haste those country girls. I could not locate great deal and it was not a very long them, No one had seen them. No one time since she had been able to do much knew whether they had been able to get with her music. a room in an overcrowded college town. Then I thought of some of my old

truly overjoyed. Not with the illness, of able pupil.

she took off her hood two big braids fell know we are much in advance of some of "My sister wants to take some lessons," out and hung to the bottom of her skirt the other girls clubs in town; but we fully as a sonata might have been played, "Do you wish to arrange for lessons Not one word about, "I hate finger exercises."

thirty minutes, and off I went in great As she put on her hood she said shyly that she had fallen downstairs and broken That afternoon I began to hunt for her right wrist and it had put her back a

Then I began worrying. Where are they, pupils who had not fallen downstairs, and I kept asking myself, perhaps they have I wondered if it would do any of them no place to lay their heads; why didn't I any good to know this little child's mus-(Beautiful Isle of the Sea) and waited ask them. The suspense was annoying, ical experience. Then I decided no one The following Thursday in came the should know about it but you, and as a one who was to study looking a little secret I'm going to say that I think that paler because she had been sick. I was timid country girl is going to be an ador-

### An Ancient English Pipe Organ

In the life of St. Swithinus, written by in England it had already reached to con-

" (The Campbells Are Coming)" gan, erected in the cathedral of that city, said to have cultivated music very as- ourselves and our teacher let's call it the cried Peter, waving the letter. Kathleen by Elfig, the bishop, in 951. He says this siduously, regarding it as the second in 'Courtesy Department for the Supprestore open the letter " (When This instrument had twelve bellows above and rank amounts), regarding it as the second in Contrely Department for the Suppression of the Charles of the Contrel War Ls Over) I'll be — (Home fourteen below; and that it required sev-dapin) and then we'll be married — either ment to work it. It was played by trated by the authors of the twelfth cen-dapin and then we'll be married— either the control of the contro (In the Sweet Bye and Bye) and move to two organists, and had ten keys, with tury as Gerbert the Musician. William ing was over they decided to forego the (America)." Old — (Peter Grey) forty pipes for each key. This was prob- of Malmesbury speaks with wonder of chit-chat at Miss Keith's musicales, and shouted "Hurrah, it's \_\_\_\_ (The Dearest ably the largest organ of the period, and the perfection to which he had brought they also decided that it was equally rude Spet on Earth). Three cheers for — whilst on the Continent that instrument the organ, by means of blowing it with to talk during hymns, sermon, Scripture (The Red White and Blue.)"

was scarcely known, or very imperfectly, warm water.—Musical News (London.) and prayers.

### New Ideas for Clubs

JEAN,-the club girls always call her "Jack",-came back from the summer vacation with a head simply teeming with new ideas for the "All Round the Year Music Club."

"Girls, we have just got to branch out a bit," said the enthusiastic Jack after the

be of real help to her.

"We are her pupils; we are here for self-improvement, and to be of service to Miss Keith; the latter we have forgotten. I suggest for one thing this winter

let's have a 'Mending Department.' mending 5

"We will mend our music," said Jack they passed out as silently as they had for herself. Who loved music enough to decidedly. "You know how torn it is and they passed out as sitency as men for the passed out as men for t ner of new pupil this would be. Some- many many things-and I said, "You some of the pages get lost. I suggest came true the next day.

"Oh fly-aways, fly-aways down in the how I have come to dread new pupils have been well taught." Inwardly I that a part of our time shall be devoted -so much to readjust; so much to blessed that country teacher who had to keeping our sheet music and books in be gone over afresh; so much tact in given the best of himself to this talented order. As a motto let's have 'A Stitch doing it. Oh, I thought, it's the same child. Wherever he was now, at least in in Time Saves Nine.' If our mothers old story, a country pupil with some this child he had implanted a great love are too busy, let's have our grandmothers rag-time, a two-step, a waltz and The for a great art.

as honorary members. This will not inSimple Confession. Then I promptly She played not astonishingly, how could terfere with our programs. We can have This happened — (Long, Long forgot her until Thursday at eleven a simple country child with twelve lessour meetings longer or, if you like, we thirty. When the time came I sat wait- sons? But she played as one in love can devote a whole afternoon once a two or three mending meetings let's in-

> "But I'm sure she will discover it," said Bertha. "I know she will notice my "'Awful' is not a good word," answered

Jack, "but it comes pretty nearly describing the state of our music and books."

"Then there is another thing that would please Miss Keith immensely," and Jack went on to explain the little courtesies of social life, and especially the courtesy the girls should use at the musical entertainments given at Miss Keith's house and elsewhere. "I'm quite certain that we are not as courteous at Miss Keith's recitals as we should be." Jack looked at the lively little girls about the room. We know each other so well and we forget that our audience really comes to hear something; we want to talk and they want to listen."

"I just can't keep my mind on my piece when people talk," whispered Kitty. "I have actually thought I would put cotton in my ears at the next recital."

"Well, girls," and Jack rapped hard on \*\*Come Back to Erin)" moaned Wolstan, a Benedictine monk of Win-siderable perfection.

\*\*Come Back to Erin)" moaned Wolstan, a Benedictine monk of Win-siderable perfection.

\*\*Come Back to Erin)" moaned Wolstan, a Benedictine monk of Win-siderable perfection.

\*\*Come Back to Erin)" moaned Wolstan, a Benedictine monk of Win-siderable perfection.

\*\*Ten. First.\*\* and years support and under the table. "If you want to add another the table." If you want to add another the table. The table is the table. The table is the table is the table. The table is the table is the table is the table. The table is the table i

Mozart's Mysterious Visitor

A few months before Mozart's death

he received a mysterious visit from a

stranger who commissioned him to

write a Requiem for the sum of fifty

ducats. Mozart by his convivial life

consumed all that he could make and

was glad to write the work for the

paltry sum mentioned. The stranger

refused to reveal his identity and

insisted that great secrecy be pre-

served. Mozart, light-hearted and

enthusiastic, put little stress upon the

significance of the event. However,

a short while later when he was step-

ping from a carriage the messenger

"What do you want now?" asked

"I want the Requiem," answered

"But it is not done-you must give

"Time." muttered the stranger,

The stranger departed and Mozart

worked with feverish haste upon the

Requiem. Finally the better part of

it was done and despatched to the

It was not until after Mozart's death

that the identity of the stranger was

revealed. He was the servant of an

unscrupulous Count Walsegg, who

wanted to pose as a master composer.

The Count actually had the mass per-

formed as his own work. Portions of

the original manuscript in Mozart's

own hand are now in the Hofbibliothek

"that can no man give to another

again confronted him.

me time," replied Mozart.

mysterious purchaser.

of Vienna.

the stranger.

### The Art of Giving Pupils Confidence

### By Bertha Gaus

"HAVE you any exercises that will make a pupil selfconfident?" asked a young teacher of the man behind the counter.

"If we had," answered the music-dealer, smiling, "we could sell out a whole edition every week."

"Do you play duets with your diffident pupils?" I asked. I had overheard the young teacher's question and could not help venturing a suggestion.

"No," she confessed, "I have not tried duets with

"That is one way you can help her. She will play better when she feels that the effect does not depend on her alone. She is bound to keep up with her teacher and so she will not allow herself to be embarrassed by small errors. Duet-playing," I added, "is only one way of helping a pupil to confidence in herself."

"I see you can tell me more," said the young teacher eagerly. "Let us sit down here where we are out of the way. I want you to tell me how to rid my pupils of nervousness."

"That is the very word I am afraid of!" I exclaimed. "Nervousness?" asked the young teacher.

"Yes. When I was myself a student, I was one of the nervous sort. My teacher would often say to me, 'You are nervous; don't be so nervous.' He was continually noticing my nervous manner, with the result that I became more nervous instead of less so. When I began to teach, I made up my mind that I would never accuse any pupil of being nervous. I would never so much as mention the word nervous in a lesson. I have never done so. And I have always been careful to so conduct the lesson that nothing in my own manner would set the pupil's nerves on edge. Apparently ignoring any symptom of nervousness in the pupil, I tactfully help her over the difficult places. By taking up only one difficulty at a time, in pieces well within the pupil's scope, much may be done to improve her manner as a player."

"A pupil may be able to give her teacher a smooth lesson and yet feel diffident about playing for others," intimated the young teacher.

"That is possible. That difficulty can be avoided by beginning to train my pupils for public performance in their first year."

"You have them play at public concerts?" asked the young teacher.

"That is something one should never do," I answered. "Nothing can be worse for a young pupil than to be keved up to concert-pitch. It can be avoided this way: As soon as a little girl or boy is ready to play the first easy pieces, I explain to the child that several other little pupils began to take lessons at about the same time he did. Then we arrange for a come-together lesson. Each child is anxious to play his best before the others, and all are put through their scale-work as well as their pieces, so as not to give undue emphasis to the more attractive part of the program. These 'come-together lessons' are made a regular feature of the pupil's work. They not only give him self-confidence, but act as an incentive to good progress."

"When a pupil's playing becomes somewhat interesting I place him on my entertainment programs. These entertainments are given at one of the old people's homes of our big city and are intended to be a solace and diversion in the monotonous lives of the aged inmates. 'As soon as this intention is explained to my pupils they forget themselves in their eagerness to do a real kindness. They play their best with no idea of

"In general, pupils are discouraged from playing their latest pieces on these semi-public occasions; and, in order to make sure that they keep their old pieces in practice, I often, during the lesson-hour, request them to play two or three of the review pieces which they keep in memory. These pieces they are sure to play with ease and self-confidence.

"As a pupil whose health and spirits are good will play the piano better for these advantages, all my pupils are urged to practice enough, hut not to overstudy. The habit of spending several hours outdoors every day will clear the brain and give tone to the nerves and muscles. Self-confidence becomes then almost a matter of course.

"Oh." said the young teacher, "I believe I need this last suggestion of yours for myself! Thank you so

### "I Like That Part"

### By George Hahn

"I LIKE that part," said the listener admiringly, She referred to a portion of a piece that required less brain power and knowledge to appreciate than the

Liking the slight, trivial, casy and melodically mediocre is one of the failings of studentdom. Yet the "easy to understand" section of a piece is by no means likely to be the best, because it is probably not the characteristic or feature that made the composition famous or well known.

Sections of some pieces are necessarily more melodious than others. This is not hecause the composer had a melodic inspiration that produced this section and he failed of an inspiration in writing the others, but because the law of contrast demands that parts of a composition be dissimilar. Consequently, the beauty of certain melodic sections in the works of the best composers are emphasized by being surrounded by music that does not depend on pure melody to hit its mark. If music were all of that melodic texture that has a tendency to elicit the "I like that part" exclamation, it soon would tire even those who speak in these terms. A pearl of beauty, surrounded by contrasting elements, is always emphasized in proportion to the extent of the contrast. The law runs through all art and is plentifully utilized by all good composers Consequently the "I like that part" would not appear half as likable if all the rest of the piece were of the

### Is it Wrong to be Nervous?

### By Amy Hughes Glover

Or course, we have always been told that nervousness is foolish, and that it prevents one from getting the best and brightest results—but is it actually wrong to be nervous?

We are not dealing with that feeling of tension which promotes a desire to excel-to prove one's self-without that feeling the fire is lacking, the nerve, the connection with one's hearers which inspires them as a direct result. We all know that the cringing, cowardly, lowering sensation which is commonly known as nervousness has absolutely no kinship with that other high and ambitious consciousness without which comes failure.

Now, of course, the first objection-and the only one-will be that it cannot he helped. Is that true? Is it possible that we should have thrust upon us an enemy so subtle, negative in character and deteriorating in effect without possessing in ourselves the power to fight and vanquish that enemy? If you are paying a famous surgeon a large sum to perform an exquisitely delicate operation on a loved one-if he fails and the life is sacrificed-would you forgive this surgeon if he explained that he got nervous at the critical moment and so lost the case

What more reason has he for losing self-control in so trying a crisis, than one who merely gives a performance in which no life is at stake and no human destiny in the balance?

Once an opera house took fire, and it was vitally important that there be no rush for the doors. The only way to prevent this catastrophe was to hold the attention of the audience. A musician in the concert company sat down to his instrument, and such melody poured forth that time was gained and the day was saved. If you were suddenly called upon to save lives by the exercise of your particu lar talent you could do it without fear. Why? Be cause in your great desire to help others you would foract vourself.

Nervousness, then, is a form of overwhelming sclfishness in which the big I stands out to the extinction of any thought of the pleasure which might

How often when we have received an invitation to some function, it has been spoiled for us from the very intimation by the lingering fear that we should be asked to contribute some musical num ber. What are we afraid of? A mistake is not an awful thing excepting in extreme cases. It has been said that he who never makes a mistake never does anything. A dozen mistakes would be pref-erable to the belittling influence which this feeling has upon one's character.

## How to Practice an Interesting Piece

By LOUIS G. HEINZE

### Definite Directions How to Get the Most Thorough Results in the Shortest Time

In selecting a piece for the following discussion of the matter of "How to Practice a Simple Teaching Piece" the writer has taken the Rose Petals of Paul Lawson, for the reason that it is a good first year composition, is short, melodious, and the melody alternates between both hands. The following principles of practice, however, should not be considered in reference to this piece only, but to any piece of similar grade,

#### General Practice Suggestions

Teachers unfortunately are obliged to spend much time in correcting unnecessary errors. If pupils would learn how to practice the teacher could save many valuable moments during the lesson in direct progressive instruction. The pupil should be instructed to ask all questions necessary, but not those covered by general practice instructions. Among the simple principles which the pupil should remember are:

Good practice always requires great care and a free

Short frequent periods of practice are better than long protracted periods. The length of the practice time is of less value than

the quality of the practice. Never practice at length until you know how to prac-

tice. Two hours of wrong practice is just four times as bad as one-half hour of right practice, Playing a piece through from beginning to end, the moment it is received, is usually a waste of time, no

matter how often you play it. Better play an easy piece well than a hard piece

Avoid becoming physically or mentally or nervously fatigued. Better take a few moments rest here and

If you find that a difficult passage does not improve with each successive repetition put it aside for a moment and take it up again after a little rest.

No matter how much talent you may have, unless you practice right you cannot hope to progress.

### Special Practice on a Piece Away from the Keyboard Look the piece over carefully away from the piano. The more time you spend upon it in this way, the less

you will have to do at the piano.

Impress the following facts upon your mind: The clefs (right and left hand).

The signature (remember the scale of the key in

which the piece is written), The time (meter and rhythm). Count the piece aloud,

lacing your finger upon the notes or the chords that fall upon the principal beats of the measure. Note especially those measures which present difficulties you have not yet encountered in your previous

technical work

#### Practice at the Keyboard

After practice apart from the keyboard it is always a good plan to play the scale or scales of the piece you are about to study before commencing upon the piece itself. The scales serve to introduce the fingers to the run of the keys and exercise the mind in the passing of the thumb, etc.

After this the following practice rules will be found

Count aloud in even time. Count one measure before starting to play. Play slow enough not to make any mistakes (trying

to look a beat or more in advance of what you are

The difficulty in the right hand of the first 16 measures is in the change of the chords which must be played without a break. Therefore, study all the changes of the chords as written here

Play from beginning to end without a stop.



### Practice of First Three Lines

When preliminary work is finished commence your practice. Take first four measures of the left hand, (Count aloud, one and two and) play slowly, three times, if done without an error continue with the next four measures without a break in time, in the same way as the first four measures.

The next four measures may be omitted for the present, as they are the same as the first four.

Practice the last four measures of the third line in the same way.

Now play the three lines, slow enough so that there will be no wrong notes nor any deviation in time. Be sure to use only finger action (lifting fingers high) producing a firm, full, even tone, carefully connecting the tones which produce a good legato touch. Accent first note of every measure a trifle.

#### How to Correct Mistakes

There should be no mistakes, there need be none if you keep your mind on what you are doing and play slow enough.

If a mistake of any kind is made, do not correct same in the measure where the mistake is made, but stop, think a moment and determine what caused the mistake and then go back one measure, counting one measure before beginning to play.

When the three lines have been played at least three times in succession, without a mistake, take up the study of the right hand in the same way.

For the chords use arm touch. (Play chords with a slight drop of the wrist and immediately bring wrist a little higher than when in playing position for striking If a mistake is made, correct by going back one the next chord, having every part of hand and arm in a relaxed condition.)

When the three lines have been mastered, begin the practice of the three lines hands together, proceeding as before

As soon as the three lines, hands together, are played, note and time proof, add all the marks of expression, trying to give the left hand (which is the melody) more prominence.

If this presents any difficulty (which is often the case) do the following exercise:

Hands together play left hand with a clear, full tone and the right hand very lightly, only touching the keys (without sounding the notes) using arm touch. Do this a number of times and then gradually use a little more force with each repetition, just enough to sound the chords. In a short time the proper relation between the melody and accompaniment will have been mastered.

The preliminary practice with the left hand of lines four, five and six can be done in the same manner as the right hand, of lines one, two and three or in the following way:

### Another Form of Practice

For the sake of a change, practice lines four, five and six as follows:

Hands separate. Take first three measures; play three times, if done so without a mistake the third time, add fourth measure without stopping.

Now begin with measure two, playing the second, third and fourth measure, and if correct the third time, add another measure; after every addition drop one measure from the beginning of the three that are being practiced. Proceed in the same way when playing hands together

Finally practice the three lines without a stop, putting in all marks of expression and making the melody (which is now in the right hand) more prominent. This requires a greater effort, the accompaniment being in the left hand, where tones on the piano are louder and therefore more difficult to play softer than in the upper part of the piano.

Now practice the last two measures of the piece and then the piece is finished, as the last three lines (with the exception of the last two measures) are the same as the first three lines

Be sure you know all about this, and every piece you study; for example, the composer's name 'try to learn something about him), the name of the piece; the kind of piece is, in this case, a Romance (find out what that The key and the time should be carefully noted.

Remember that it is very important for you to keep up the practice of this piece, even after you think you

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so de-

Just a few words about the fingering. The only way to gain surety in playing is to use always the same fingering. If a change seems advisable, make the change with pencil in your copy and always use it.

Finally, playing the notes is not necessarily music. No matter how dry a passage may seem, work with it till you can produce a beautiful singing tone and play in such a way that the listener is impressed with the composition.

### A Big Step in Advance

#### By Corona Remington

[EDITOR'S NOTE .- The appreciation of music in the public ools is now being enthusiastically encouraged through use of mechanical instruments.]

IN THE ETUDE for June, 1915, Dr. Hall said:

The fundamental view on which my own theory of music and musical education is based is that music is the language of the heart very much as speech is that of the intellect. It is older and more all-conditioning for the life of the individual. The new psychology is stressing this point of view in every way. Therefore education in music is coming to occupy a higher and ever higher place. Its good effects, however, are in our schools to a very great extent lost because of the perverse method of laying too much stress upon reading music and technique, and too little upon the actual power of music itself. From the true point of view the selection of songs and other music is of the utmost importance while to most of our teachers it is of the least consequence. The great themes of music, religion, love, country, war, dancing, mourning and all the rest are immensely needed for the American character, the emotional depth and richness of which

Could anything be more true or more pertinent than what Dr. Hall has said about laying too little stress upon hearing good music? Ragtime is driving the world mad and the beautiful classics, so rich in feeling and melody, are neglected and forgotten. The bigger better emotions inspired by hearing compositions of the great masters are rarely, if ever, experienced by the present generation, which is apparently satisfied with the intoxicating rhythm and the jingling, tinkling bang

Yet the young people are not entirely to blame for all this, for what opportunity have they had of hearing really good music well rendered? What chance has an occasional concert against ragtime all day long and every day? Only recently a young lady, sitting down to the piano, said: "I do hate to play classical music, but, because you love it, I'll play you a picce." She placed her hands on the keys and soon I heard the familiar notes of Lange's Flower Song! And she played it as if it were a funeral march. When I asked her why she took it so slowly, she looked at me in wide-eyed amazement with an expression which said distinctly, "Why I thought you knew all about classical music," and explained that classical music should always be played slowly. Another young lady asked me, not long ago, to sing her some "classical songs" as she was so fond of them, Listen To The Mocking Bird being her favorite.

Every one who has observed at all realizes that this condition is neither rare nor new by any means. The big question is-how can it be remedied? One of great steps in advance is the originating of the 'Appreciation Period." by Willis J. Cunningham, of Asheville, North Carolina, Supervisor of Music of the schools of that city. The "Appreciation Period" consists of a series of musicales given every Friday morning at the high school. These programs are rendered by professional artists who willingly volunteer their services. In this way the children hear classical music really well played and interpreted. Programs are printed for these occasions, the public is invited and the High School students look forward to Friday morning with eager enthusiasm, and seem really to understand and appreciate much of the music they hear at these concerts.

WITHOUT a thorough knowledge of music, including its history and development, and, above all, musical "sympathy," individual opinion is, of course, valueless; at the same time the acquirement of this knowledge and sympathy is not difficult, and I hope that we may yet have a public in America that shall be capable of forming its own ideas, and not be influenced by tradition, criticism or fashion.-EDWARD MACDOWELL,

Proper Business Methods for Music Teachers

By Arthur Judson

The following is the fourth article in the series upon the Teacher's Business Success by the present business manager of the Philadelphia Orchestra, Mr. Arthur Judson. Mr. Judson was for some years the advertising manager of "Musical America," and was thus afforded an opportunity to become acquainted with business usages. He has also had experience as a teacher and is in a position to advise the up-to-date teacher upon practical matters. The previous articles were, "The Need for Breadth" (January, 1915), "A Working Plan for Teachers" (May 1915), "Making Friends" (June, 1915).

written about collecting bills, advertising, the definite prices to be charged for lessons, the business value of recitals, etc., etc., that the average teacher should, by this time, know something about these matters. But these things, while essential to success, are not the governing factors in business success. In writing this article on "Proper Business Methods," I am not going to consider such details but will try to point out certain factors which underlie success in business.

THE ETUDE

Business success for the musician is largely governed by the musician's faith in his own merits. By this I do not mean conceit, that self-satisfied condition arising from an enlarged estimate of one's own importance, but rather a just faith in one's own powers. Every musician who enters the teaching profession (if he be serious), has had certain preparation. Whatever his equipment may be, whether it be suited to the teaching of beginners, the instruction of professionals, or what not, it must be so certain that the teacher is sure of his position. One never knows a thing until one can impart it; it is never a part of himself until

#### Teach What You Can Teach Best

After deciding just what one can teach, the most helpful business method of which I can conceive is to teach that thing better than any one else in town. Onc need not be a specialist on tone, or on technic, or on the thousand and one little things; it is better to be a specialist for beginners, or in interpretation, etc., I believe that, if the teachers in any one town were to admit their limitations and divide the work of the city among themselves according to their capacities all would have more to do, there would be fewer failures among teachers and pupils, and a great increase in students because the percentage of successful pupils would increase and the study of music as a practical art become much more popular. The average pupil studies because he wants to play. Every failure to accomplish a satisfactory result along this line discourages not only one, but many. A teacher who fails because his pupils fail has a bad affect on the general teaching business of the town.

For the sake, then, of the general music teaching business as well as his own success, the teacher should not only specialize but should concentrate his powers on producing results along his own particular lines.

### The Passive Teacher Rarely Succeeds

Besides discovering what he can do well and then concentrating on that one thing, the teacher who desires to employ proper business methods will develop initiative. The passive teacher who sits in his studio and allows business to come to him, or not, just as it may happen, is also the one who ceases to study and to acquire when his own student days end. The student days should never end. Many may claim that the knowledge once acquired is sufficient. So it isfor a short time. The world moves and technic and music develop just as material things improve and change. No teacher who wishes to make a success should neglect his art. He must be alert to test and examine everything in the way of new methods, new ideas, new books on technic and music and must, above all, keep pace with the constantly changing form and content of music. Music to-day is not what it was in Beethoven's time. We may doubt the value of much of the music written to-day, we may not believe in the permanency of certain innovations, but we must keep track of them, if we would be good business men, just as the drygoods store-keeper keeps track of the latest styles. With the development of musical papers, ners of this country. These innovations, the constantly advertising.

So many articles for the music teacher have been shifting musical forms and content, the new composers -all of these things are known by the general public. The teacher who suffers himself, by his lack of initiative, to become out-of-date (and it takes but a few years now-a-days), is guilty of bad business procedure

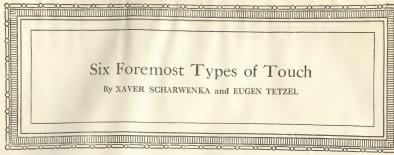
After these things comes faith in one's value, The teacher who has not the faith in his equipment, power of teaching and up-to-dateness to charge what his teaching is worth sets too low a value on himself and one at which the public will rate him. Too many teachers fail to estimate on the psychological effect of a decent price for services. That which the average man gets for nothing, or comparatively so, is esteemed by him as worth nothing. Furthermore, the student who pays but a small price is invariably the one who frequently neglects his work. The lesson which costs a ridiculously small price can be neglected for it means little monetary loss, but the lesson which costs much, or comparatively much, cannot be neglected. High prices are a spur to hard work.

### Charge Enough for Your Lessons

It may be economically correct for the teacher to charge just enough for his lessons so that he can make a living, but music study not being a necessity like clothes or provisions, it is bad business for the teacher. The advertising value of a high price as well as the incentive to the student because he cannot afford to lose the equivalent of the high fee are sufficient justification to call such a procedure a proper method of business. But further; a high price usually limits the class and raises the standard. Both of these tend toward better work, and therefore better business for the successful teacher, for success attracts pupils. If the fee is low almost any one will waste a little money on the attempt to learn, but if the fee is high a greater percentage of serious students is attracted. While the number of pupils may be smaller the fees paid will more than compensate. In addition, the fewer pupils allow time to the teacher for rest, for self-improvement, for the cultivation of friendships. These things cannot be done after a grilling day's work in the studio It is just as much business to keep one's self in condition and to advance one's knowledge and acquaintanceships as it is to collect one's bills promptly.

#### The Broad Principles of Business Success The business of the teacher, it seems to me, depends

rather on these enumerated things than it does on the many tiresome details which may be as readily handled by a student secretary. The fundamental factors which govern the business success of the teacher are not the clerical details, but those important conditions which enhance the value of the teacher, mentally and financially, and keep him in the best condition to do his work. The average successful merchant does not stand at a desk all day and attend to bookkeeping details. He, rather, concentrates on three things: the main taining of such a stock as will attract trade; the advertising which calls the attention of the public to this stock; and the handling of the financial details in a broad way. The teacher can do the same with his business. He can maintain an attractive stock by having faith in himself, adding to his knowledge, keeping himself in trim to make the best showing. He can advertise his wares by his personality, his recitals, his prices, his pupils and his reputation for being the best teacher in town. He can make a financial success by carefully watching the first two matters which I have just mentioned. Business success is founded on the broad personality of the teacher, on his initiative, on his faith, not on the clerical labor of writing out musical knowledge has penetrated to the farthest cor-



[EDITOR'S NOTE.—The following article has been extracted from a short work by the above-named writers and especially translated for The Etype by Oscar Schilff with the permission of the publishers, Breitkopf und Härtel. The work is entitled, Das Problem der Modernen Klaviertechnik and is copyrighted in America.]

#### The Free Fall

A "FREE FALL" of any part of the body is practically impossible. Friction and tension of the muscles interfere. In piano technique even a "relatively free fall." with the muscles relaxed, is uscless, since it will not permit hitting the right key with the proper finger and the requisite force. To do this it is necessary that the fingers "feel" their intention and fall into the correct position, while the joints, especially of the wrist, stiffen enough to transmit the needed arm pressure.

Coming from slack shoulders, we call this a "modified free fall" of the arm. Even from a very moderate height it carries considerable pressure. The ensuing strength of tone depends in addition, however, upon how many fingers carry the weight, and whether it is evenly distributed between them. For soft tones the full-arm drop is too severe. For even moderately strong tones the drop of the forearm will suffice. The hand-drop would, it is true, produce a weak tone, but one so slow in action that it can be better achieved by other means. A free fall of the fingers alone, is too powerless to be effective. Even though a heavy finger falling upon an exceptionally light mechanism. might produce action, a quickly repeated alternation between tension and passivity would be unthinkable.

#### The Throw

When, in addition to gravity, a mass is acted upon by some live force in overcoming resistance, we call t a "throw." Since the fall of the whole arm was already too ponderous for fine tone effects, the addition of muscle-power still further restricts its use, Such a combination would be serviceable only for considerable breadth of tone. Even the throw of the forearm alone would be powerful, and therefore limited in use. The throw of the hand, however, being lighter, has a wider field of application as regards tone-strength. The fingers, which by themselves were ineffective in the drop, become independently tone-producing when we apply the throw, though generally needing still other aid to render the result effective. For a stronger tone, arm pressure must be added. In the German magazine The Woman, Tony Bandmann claims that the throw can achieve an evenly timed tone-sequence of from two to five, and even six, notes.

### The Blow

The "fall" is an action uninfluenced by the will. The "throw" adds an active muscular impulse. The "blow," further, adds pressure. The full-arm blow is suitable in the strongest fortissimo only, the blow of the forearm only in fortissimo. Forte could be produced by a blow of the hand alone, in which action, however, the rebound of the fingers would prove disturbing. Because of this, the principle action must still be in the arm, the fingertips remaining close to the keys and the hand executing only the lesser movements. In legato playing a blow of the fingers, conjoined with arm pressure, is capable of producing any and all gradations

ments in the manner of a mechanism run by clock- the whole upper body inclines forward and throws its work. Certainly we do not perform piano movements in this way, these being of a highly involved nature. To give better expression to this intricacy is the underlying thought of modern piano theories. It is a wel-

#### The Swing

The word "swing" signifies to us an alternating action induced by the elasticity of a tensed body. The latter is called elastic when it "gives" to a force acting upon , but shows a tendency to return to its former shape. If the arm-muscles, especially those of the wrist, are tensed to an extent which induces such a condition, we may call the arm "elastic." The wrist in this case acts

Strangeranderstanding

power into the instrument. The mechanism, by giving way gently, allows the superimposed weight to shape the tone in full breadth and softness as well as with accentuation and speed."-BREITHAUPT.

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This semi-relaxed condition of the arm may also originate in a throw-like impulse. It is therefore best called a "swing." However, here as elsewhere, a name does not always suffice to interpret an idea. Analysis may help us to comprehend the intricacies of touch, but its true value lies in our ability to apply it to practical playing:-throw, swing, and blow attain their end in the pressure of the finger upon the key.

### Pressure

Neither of the three aforesaid attacks are applicable to the most prominent style of touch, the legato; hence our chief asset in piano playing is pressure. It is true that for strength of tone we need quick key action. With equal speed of touch, a hydraulic press could produce no greater tone than a little girl's finger. The quicker the action, however, the greater the expenditure of power in both cases.

Speed of touch should not be confused with speed of playing. To attain the latter with a relatively slow touch would be impossible were it not for the resistance of the mechanism, which breaks the throw of the fingers. This presupposes that the entire weight of the arm is carried by the shoulder muscles, so that the throw is the sole active force. The weight of the arm transmitted through the fingers, easily overcomes the resistance of the keyboard, consequently we have a quick sinking of the key, quick hammer action, and a strong tone.

Though perhaps unknown to theory, these results were really never obtained in any manner other than the above. The only possible blunders were a setting of the muscles and greater stiffness of wrist than was necessary for transmission of power. Some tension must be retained,-unfortunately so, since it hinders flexibility and control of the fingers. Excessive tension needlessly tires and stiffens the fingers, making a fine tone-shading impossible. It should be a first principle to allow the joints to remain as limber, and the muscles as relaxed, as possible. The best means to accomplish this seems to be the modified fall, and perhaps also the throw. These, however, as we have said, necessitate some tension if they are to result in a satisfactory tone. Tension, thus, is the unavoidable conditioning factor of power.

Theoretical analysis helps us only in so far as by means of it we avoid an impracticable or mischievous use of the human play-mechanism. It cannot, through an explanation of the working parts, materially lighten the labor of practical achievement. Steinhausen voices this belief in saying: "Our body is constructed most practically in so far as fixation takes place automatically just when and where necessary to realize the object of any special motion." He desires, however, "to replace finger technique, insufficient and health-destroying as it is, with a form of motion both more forceful and better adapted to the human mechanism."

Pressure in legato playing may vary considerably though the hand remain in touch with the keys. The fall, throw, blow, and swing, though not applicable to legato play, must also necessarily have pressure as a theoretical. We do not perform even ordinary move- in it. The torso becomes erect, the thorax enlarges, is to be recommended will depend upon the nature of



XAVER SCHARWENKA.

like a wagon-spring, which transmits the sudden jars of the wheel without entirely eliminating them. The elastic wrist prohibits a too strong attack, yet transmits a sufficiency of force from the falling, thrown, or striking arm. From this arise, round, wavelike motions. The double effort of avoiding every coarseness of attack and still retaining sufficient power, has led to an entire revision of our theories of technique. We approach the keyboard with a swinging motion of the tensed arm, powerful yet controlled, and at the point of contact give way just as much as the individual case requires. "Only deep pressure joined with the greatest possible relaxation, can give a pure singing

"This deep pressure originates in tension of not Discrimination between various functions of play only the back, but the whole upper body. Even the going on at one and the same time, must remain muscles of the abdomen and of the thighs take part final result. Which of the named varieties of touch the technical problem involved. Pressure may also be used by itself, without any introductory motion. This erature have always and imperatively demanded a use presupposes that the fingers seek their position some time before the attack, with their tips touching the keyboard. Such proceeding has three advantages: First, greater certainty of striking the correct keys; second, avoidance of any noise through concussion; third, ability to judge the resistance of the key, with a possible choice of influencing pressure at the last moment.

There are good reasons for endorsing Tobias Matthay's advocacy of pressure playing. Unfortunately Matthay has lost himself in a perfect labyrinth of speculation. He classifies no less than 42 varieties of touch: 8 finger-staccatos, 10 finger-legatos, 6 wrist-staccatos, 8 wrist-tenutos, 4 arm-staccatos, and 6 arm-tenutos.

Another of Matthay's fundamental mistakes is the belief that touch influences tone-color. The quicker the sum total of speed in key action, the greater the quantity of tone; the slower the key action, the richer, more sympathetic, more singing the tone, and the better its carrying power. The quicker the touch, the sharper the tone,-possibly the more brilliant, but with less carrying power and continuity.

### Finger Technique

It is considered good form nowadays either to decry finger action altogether, or at least to deny positive activity to the fingers. Dr. Steinhausen says "The roll is the only transmitting motion which can free us from our miserable finger technique. In the roll Nature gives us sufficient speed without reliance on single finger action," and he recommends "the swinging roll of the forearm for obviating all finger motion."

Miss Bandmann in her German work The Technique of Speed in Piano Playing, says: "Under the greatest possible passivity of the fingers we are not to under-stand inflexible fingers; they only become inflexible in rapid alternation the necessary position and stiffenthrough fixation. In weight-play we need their flexibility to the uttermost, but not their individual activity." This view is endorsed by Steinhausen.

In an article The Question of Weight Technique, W. P. E. de Hart of Amsterdam, says: "The influence in lesser stretches of the thumb and fifth finger, also in of the swing upon the rolling arm mass gives us the free use of the arm, which is not the case in active to advantage, as the hand rolls as on the hub of a finger movement, and it finally gives us the feeling as though the fingers were acting automatically. This is explained by the fact that the swing gives a motion to tomary curved position of the fingers become possible. the fingers which is not obtainable in active finger

Oscar Reif, we know, has thoroughly explained that the difficulty of finger dexterity does not generally lie in the individual activity of the fingers. When it does, it is usually in the trill. For the rest, finger technic consists in intellectual-physical control of the required sequences of keys, while the physical activity of the single fingers is very small.

Yet it is necessary to emphasize that the activity of the single fingers, in connection with arm motion, is the very foundation of play, and though at bottom of mental origin, can be learned only through actual practice, that is, by repetition, at first of the single function, and then of its combinations. This function we shall not call "independent," because this might be misunderstood to mean "isolated" or "without assistant arm It is true that in fast pianissimo passages pressure." is not only possible, but even necessary.

Another stone of trouble encountered by the moderns is the passing over and under of fingers and thumb. We mention only Tony Bandmann: "The hand pushes ahead and the finger passes over-two blunders that are constantly being made, because the passing over or thrusting over is less the troublesome and sometimes appears even the more natural way, and throwing the hand at this point appears superfluous. An additional difficulty is that the throws vary, are of different timelength, first three and then four successive keys. I overcome this difficulty by letting the four keys be played quicker than the three."

Active finger motion must frequently be assisted and partly replaced by other modes of touch. This help can be given either by a vertical action of hand and arm, or by a turning of the forearm along its horizontal axis, with a participating movement of the upper arm. This is the "roll."

Vertical arm activity during play in which arm pressure is not continuous has always been a subject of attention in piano technic. This arm shake or twist, however, can be used also in legato, and in speed-play it becomes a necessity. Facilitating, as it does, both motion and relaxation, there are certain other technical problems in which the roll is entirely permissible.

of the roll as a condition of technical mastery. In many instances the roll takes place automatically, and in these places its suppression would render successful achievement impossible. It is therefore a subject more for practical than for theoretical study.

Despite the practicality of the roll, restfulness of the hand remains of first importance, since by it we understand the avoidance of unnecessary and disturbing motions. Herein also lies in part the hand's "independence." We cannot be blamed for the fact that pedants have transformed this restfulness into rigid immobility. It is true that in initial exercises all efforts which try artificially to restrain the arm from helping the fingers, are to be condemned, since they do other harm. Thus we condemn the "hand-guide" less for its hindrance to hand action than for the fact that it stops all weight-action and weight-control. Yet Hans von Buelow recommended the hand-guide, showing that he believed in quietness of hand.

Granting initiative of motion to the single fingers, we must acknowledge the need of their early and careful schooling. Whatever would be omitted in practice, the exigencies of play would nevertheless later on demand from the performer, though perhaps without his being aware of it. Since the roll, at least in part, replaces finger action, its early cultivation would be in sensible teacher will try to prevent its manifestation in so far as it is automatic.

Let us examine in how far the roll is indispensible, when it is facilitating, in what instances it takes place automatically (and should not be suppressed), and on what occasions it is only an accompanying phenomenon.

Where two tones requiring the greatest possible stretch between thumb and little finger are to be played ing prohibit all individual finger action. But even if the tension, in slow alternation, would just permit of this, still the forearm, because of its very easy roll in the elbow-joint, is far better suited for the work, even wide arpeggios; in the latter case this method is used wheel. The less, however, the distance between the two fingers the sooner does individual action in the cus-

### The "Roll" in the Five-Finger Position

In a close five-finger position, especially the narrow chromatic one, a smooth roll would, first of all, require a fixed and carefully tried out finger position; secondly, would result in a musically impossible legatissimo; and finally, an even roll could be accomplished only up or down, but not up and down.\*

It is easy to perceive that the turn must cause a delay in movement. If we take into consideration that besides the two up and down sequences, which can each be varied five times by accentuation, we have 22 irregular five-finger sequences, we can see that the attempt to solve these questions by means of the roll is one of the most remarkable in piano pedagogics,

A wide stretch between thumb and fourth finger, on count of the long leverage, necessitates only a very slight turning of the forearm to produce a tone. A short stretch, however, as for the trill, would on account of the extremely short leverage, call for so wide a roll as to prohibit speed, unless assisted by the fingers. That the roll may in some cases materially assist the trill, need not therefore be denied.

We see, then, that with a wide span the roll is indispensible, while as the span narrows, finger action be-

omes more necessary.

However, "one man's speech is no man's speech; both sides should be heard." Herr Breithaupt says: trill is an absolute no-finger play, without lift or muscle action-a side-shake of the slightly hollowed hand."

#### Weight Technic

Weight technic embraces not only the control of weight, but also its diffusion through finger action. The weight utilized is decisive as to the highest degree of finger strength that can be reached. Such weight, however, is not practically used if the acting fingers are too slow in descending, or if the weight is sustained by other fingers at rest upon the keyboard. In weight

\*A "setting" of the fingers is also necessary in individual finers action. It it is to achieve its greatest possibilities or evenness and speed. Likewise care there "dead points" in ingers extins. The fourth finger and thunk, for instance, do and can never equal it either in velocity or endurance. The question as to speed lies between the roll and the least able days—Table 1.

The constantly recurring difficulties of our piano lit- playing everything depends upon how slowly or how quickly the weight is shifted from one finger to another, and how quickly the individual finger can turn from its relaxed condition of inaction to the brief tension of touch-contact. Since weight action is slow, the finger muscles, to transmit the same promptly, must be more or less tense at the moment of contact. Finger power depends upon the suddenness with which this tension can be assumed, the amount of weight qualifying the degree of tension.

We can readily see that passive weighting is not sufficient for producing the highest power. Something must be added. In legato playing it is greater armpressure, that is, a stiffening of the muscles of the upper arm and shoulder. In non-legato it is done by means of fall, throw, or blow of the arm, effective only, as in the other case, through an additional stiffening of the intermediate joints. Dr. Steinhausen is therefore in error when he says that all increase of tone is due to a quicker and longer stroke of the arm.

### The Transference of Weight

In how far pressure alone suffices will, of course, depend upon the actual weight of the arm, varying with each player. A strong masculine arm will have at command an extensive strength-scale where the arm of a weaker woman or child would need more or less active opposition to the principle of fingers first. However, no pressure. This should teach us to consider the dynamic capabilities of each pupil. It is also advisable seldom o go beyond passive weighting, since it is possible to tire or even to exhaust the muscles to a momentary inhabition of their use. According to Dr. Steinhausen we should never utilize weight except passively.

While in quick passages weighting must be in proportion to the amount of tone desired, we may in slow passages recommend it even for soft effects. In rapid passages the transference of weight to each finger must take place quickly, while in slow play it can be done either slowly or quickly. Quick weight-pressure can be attained as well by a quick lifting of the finger last used as by a quick lowering of the one to play.

The "moderns" look upon the arm-swing as primary and upon the resulting finger-action as secondary and therefore not positive. "The finger is only the swinging part of a swinging whole-the arm. One moves and swings with the other" (Breithaupt). "The fundamental form of touch is a swinging movement of the whole arm from the shoulder downward, in connection with a swinging roll of the forearm and an accompanying swing of the hand and the joints of the finger" (Steinhausen). "In the single throw the only active force comes from the shoulder; arm, hand and finger follow passively. If one has thorough control of this style of play, a rapid tempo imparts more and more the feeling as if the fingers acted of their own volition. In sense this is deceptive, since a spectator even less than the performer himself can notice any difference in action, but the tone will show it to a sensitive ear' (Bandmann). "The throw, a continuation of the impulsive swing from the shoulder, does not permit of an admixture with active finger motion, in fact, it replaces such motion. Whoever has learned judiciously to utilize the physiologic peculiarities of the throw, is enabled by means of the forearm roll to execute not only the fastest trill, but also scale work and chords without active use of the fingers" (W. P. E. de Hart, in Klavierlehrer, 1908, No. 4).

"The 'sacred' immobility must at last be put an end to, and hereafter a dunce-cap be given to anyone who should still persist in executing special finger-trill exercises and such other refined cruelties" (Herr Breit-

haunt) Well, we must wait to see whom finally the duncecap will fit!

### Don't Depend Upon Your Gift

#### By C. W. Landon

Many of the brightest pupils have been virtually ruined by parents who have admitted before the child that he has "a gift." The pupil then imagines that he is some sort of a superior personage who will not have to work as hard as other children. He depends upon his "gift" instead of upon hard work for success-He forgets that even the diamond must be polished before it attains its brilliancy. Plaidy said "A man's merit depends upon the amount of industry and exertion he bestows upon the object he desires to obtain. He that has been gifted with talent by nature has no right to look upon these gifts as his own dessert, but as an obligation which heaven has imposed upon him.

(c minimum) CONTRACTOR OF THE PROPERTY OF Annua a The Teachers' Round Table Conducted by N. I. COREY This department is designed to help the teacher upon questions pertaining to "How to Track," "What to Teack," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries. 

placed on the first note, it is not where the composer

#### Crossed Wires Again

We have received two more letters in response to the article on "Crossed Wire Brains" in the early summer, showing that many teachers have encountered the same trouble. Mrs. Huggenberg writes as follows:

"Let teachers try the following: Underline the upper staff with blue pencil, and the lower with red. Tie to the wrists of the child two ribbons, blue for the right hand and red for the left, and make him understand that he must play the blue staff with his blue hand, and the red staff with his red hand. This worked wonder-

fully for me, and it is worth other teachers' trying."

Mr. F. C. Bassett suggests the following with which
he has been successful. "An application of exaggerated note reading is the only practical remedy I have found. Take any simple study from Kohler or First Steps by Presser, as the following:



1st step .- Say aloud the right-hand note, immediately playing and holding it while saying left-hand note and immediately playing it. While still holding down C and E, say the next right-hand note and play it, releasing pupil should do the speaking. Continue this exaggeration through several studies. Speak the notes as, "C in the right hand," and "E in the left hand."

right hand."

3d step .- The teacher should speak the upper note, the pupil the lower. 4th step.-The two notes are first named and then

played exactly together. 5th step.-Count aloud and play as written. Repeat this work for any tendency in "cross wiring."

### Ornamental Notes

In the following passage, will you kindly tell me how the mordent should be played to the notes in the left hand?



Tradition is said to have handed down to us that such mordents should be played as follows, as written out in some edited editions of similar passages.



Some editors place the accent on the first F, on the pathy with either way of playing such a passage. only a lightly whispered suggestion. If the accent is pupils to do even a fair amount of practicing,

has indicated it, and in some compositions such an interpretation of grace notes, seriously interferes with the melody. If the accent is forced on the second F, we have two accents, one falling on the beat in the left hand, and one a sixteenth note value late in the right, which is neither logical nor rhythmically correct The traditionalists are perfectly correct in saying that in the old compositions ornamental notes were played in this manner. They should not forget, however, that the ornamental notes in the majority of instances were introduced in the endeavor to make an accent on an instrument that had no possibilities in this direction. Hence trills, mordents, grace notes, etc., were resorted to in order to give the semblance of accents. Modern critics in editing and preparing some of the old compositions for use to-day, omit many of the ornamental notes, on the ground that the capacity of a piano of recent date to respond to accents, renders the ornaments unnecessary. I should go still farther and play all the ornaments in the manner most fitting to a modern piano, and not as they would have been played on an instrument that had become entirely obsolete. I would not recommend that you accept what I say on this matter unthinkingly, however, for there are many famous musicians who would condemn every word I have said. For a modern composer in agreement with my ideas I would refer you to Edward A. MacDowell in his foreword to his Virtuosity Studies. The majority of passages such as your instance, I should play so the preceding, and the same for the left as before. The that the principal notes as written should come together on the beat in the right and left hand, letting the ornamental notes drop in with careless celerity just before the beat, taking so infinitesimal a portion of time as to 2d step.—Speak the name of the note only, omitting be negligible in computation. Any player who has to have such ornaments and grace notes carefully measured out to him in large notes with a fixed portion of time, as is the manner of some over-edited editions. I do not consider yet out of his infantile clothes. I should write out the passage you mention as follows, as I consider it most effective thus on a modern piano.



### Over-Zealous Pupil

"What can I do with an over-sealous pupil who insists on sitting hours at the keyboard? She is of mature are, played with a former teacher with such stiff hands and arms that they gave her much pain, gradually corrected this by the work I prescribed for her, and now is so delighted and enthusiastic? fear she will undo what I have done."

Is not your pupil amenable to reason? If she is of mature age she certainly ought to be willing to do as you counsel, and ought to realize that human flesh can endure only so much without rebelling in one way or another. In the case of a piano student, this rebellion is very apt to show itself in strained and sore finger and hand muscles, and gradually lessen their efficiency very materially. She has come to you really as the intelligent doctor who can cure her of her troubles, and you should try and cause her to feel that she is doing you a great injustice if she does not follow out your prescription to the letter. She is not likely to make any considerable additional progress by overdoing her first beat, and others on the second. I have no sym- practice, and sometimes, as you already fear, this results in decided loss to the pupil. It is rather refreshing, Written out in large notes the ornament assumes too however, to hear of one pupil who is willing to do more much importance in the melody, of which it should be than is necessary, as most complain of inability to drive

#### Unfortunately Located

My six ye old aister show remarks there is no first-class teacher available. I healther myself condection to teach her, having formerly or indertake to teach having formerly or indertake to teach having formerly or in the case of the cas

If you have an inquiring mind and intelligence, and already have the habit of investigating in your ETUDES what are the best teaching methods, and have even drawn conclusions of your own from what you have read, I would advise that you make the attempt. If you know the only available teacher is incompetent, perhaps from the lack of those investigating qualities which you yourself possess, the probability is that you may turn out to be the superior teacher of the two THE ETUDE, in every issue, is replete with ideas on ways and means for teachers who are feeling their way. and will, as it has already proved, be an invaluable prop for you in your endeavors. If you follow along the lines laid down in Presser's Beginner's Book for the Piano, proceeding carefully and slowly, I am sure you will meet with success.

#### Stiff Fingers

"I have ? bright, well-developed boy pupil of thirteen who reads well at the beginning of Grade 2 and practices Schnidt's Five-finger Exercises. Not buying taken lessons for a year or two, his finers have naturally become stiff and chimay, What additional finger work dose he need?" M. H.

The quickest way to get his fingers back into condition will be to induce him to do some preliminary work for that purpose. I have often tried this plan with advanced players who were out of practice, and with fine results. Lay the hand on the table, letting the wrist lie across a book, if you like, to keep it elevated on a level with the fingers. First exercise each finger up and down, very slowly and gradually faster. Insist that the entire hand and fingers shall be in a relaxed condition. Work each finger not less than fifty times. In working the fourth finger, allow the fifth to act with it. or stiffness will result. Next take up the slow trill, practicing with each pair of fingers. First count two to each note; then one note to a count, then two, then four, and if advanced enough, finally, eight notes to a count. A metronome is invaluable for this work, as the gradual increase in speed can be regulated accurately by it. As soon as the fingers work freely on the table, try on the piano. Then take up your work as usual, letting the slow trill work precede all practice for some time, however.

### A Curious Case

"Through poor teaching I acquired the habit of memorizing the hass in my pieces and only reading the treble. I cannot read both staves at the same time. I am musical but in despair."

W. G.

Your note sounds as if you had confined your attention to such pieces as have the common chord repetition formulas for the left hand part, such as the ordinary waltzes, etc. Now take up the practice of pieces in which the bass is given an independent part. With your left hand so far in arrears as to ability, you will have to work hard, and probably for some months before it will catch up. You will find nothing better than Bach for this. Take up The First Study of Bach, then The Little Preludes, and then The Lighter Compositions. You do not state how advanced you are, so I am somewhat in the dark as to how difficult music you are able to attack. By working on music that is contrapuntally conceived, however, you will gradually be able to overcome your trouble,



VALSE IMPROMPTU-R. W. GEBHARDT.

Mr. Reinhard W. Gebhardt, who has been several times a prize winner in our Erune Contests, has a special talent for the composition of brilliant concert numbers. His Valse Impromptu recently composed is a splendid example. This number has well defined and flowing melodies and these melodies are enhanced and embellished by a variety of interesting and sonorous passage work. This waltz should be played in a spirited and dashing manner throughout. Grade 7.

### STARLIGHT-W. E. HAESCHE.

Mr. William E. Haesche, who is a member of the faculty of the musical department at Yale University, is a promising and accomplished American composer, His new nocturne entitled Starlight is well worth the attention of all good players. The melodies are striking and expressive and the method of treatment is scholarly and original. The change from D flat major to the enharmonic key of C sharp minor affords a pleasing contrast. In playing this composition due attention must be given to the bringing out of the inner voices as well as of the principal themes, and due value must be given to the rich harmonic background.

### TAMBOURINE DANCE-A. A. MUMMA.

Mr. Archie A. Mumma's Tambourine Dance is a movement of striking originality. The rhythmic effects are vigorous and unusual and the harmonies are quaint and picturesque. This composition should be played in characteristic style with a steady swing and somewhat exaggerated accentuation. Grade 5.

### NOVELETTE-C. MOTER.

Mr. Carl Moter's Novelette in F is a dignified and imposing semi-classic number, showing a decided leaning toward the style of Schumann, but nevertheless displaying originality of treatment and of thematic material. As a teaching piece it will afford splendid practice in chord playing and in staccato octaves. It should be played in a spirited manner, with large tone. The section in B flat should be taken more quietly in contrast to the opening and closing portions. Grade 5.

### CHANSON TRISTE-L. L. LOTH.

Mr. L. Leslie Loth is a promising young American composer who has recently returned from abroad. His Chanson Triste is one of his most recent compositions. It is in modern lyric style with a plaintive and alluring principal theme and some subtle and very interesting harmonic effects. It should be played in a rather free manner with due attention to the singing style and with well contrasted dynamics. Grade 4.

THE VILLAGE FESTIVAL-J. P. LUDEBUEHL. The Village Festival is a scherzo movement in semiclassic style, which will prove very satisfactory either as a teaching or recital piece. It exemplifies a variety of touches and effects in phrasing and it also requires considerable independence of the hands together with a facile finger technic. It should be played with lightness and delicacy throughout. Grade 4.

### IOYOUS MESSAGE-J. H. MATTHEY.

This is a very tuneful drawing-room piece by an ac-complished contemporary German composer and conductor. It should be played in a graceful manner and in the singing style. In the middle section in F the theme should be brought out strongly in the manner of a baritone or 'cello solo, with the cross hand accompaniment very light. Grade 4.

### EGYPTIAN MARCH-P. BROUNOFF.

This is a characteristic number in grand march style, Notable examples of this particular atyle would be the March in Verdi's Aida and Meyer beer's Coronation March from The Prophet. Mr. Brounoff's Egyptian March is such as might have been inspired by some oriental spectacle or ballet scene. Grade 4.

### THE ETUDE

PERPETUAL MOTION-F, R. WEBB.

"Perpetual motion" pieces always afford excellent practice in finger work, in steadiness of rhythm and in endurance. Usually they are rather difficult to play, but the example by Mr. F. R. Webb can be taken up to good advantage by any intermediate grade student.

It must be played with almost automatic precision.

#### LAST HOPE, MELODY-M, BONEWITZ.

A quiet and tender song without words. In this composition the melody must stand out well throughout just as though it were being sung, and the syncopated accompaniment should be subordinated, but nevertheless played steadily in order to give the proper rhythmic effect. Grade 3.

### SYLVIA-A, L. NORRIS.

This is a graceful waltz movement lying well under the hands. It will prove satisfactory either for teaching or recital purposes. Mr. Albert Locke Norris's compositions have proven very acceptable. Grade 3.

### CHIMES AT TWILIGHT-C. LINDSAY Nowadays "chime pieces" are very popular. Here is a rather easy one, melodious and with a variety of pleasing effects. The special "chime effect" comes in

the middle section following the imitation of a church "AH SO PURE," "MARTHA"-M. GREENWALD. This little teaching piece is taken from a new series of operatic arrangements by Mr. Greenwald, in which favorite melodies from the great operatic masterpieces are brought within the reach of young players.

### The melodies are given complete and as far as possible with their original harmonies, without variations. ROSE PETALS-P. LAWSON.

This popular little teaching piece will be found treated at length in the article by Mr. Louis G. Heinze, on another page of this issue. Grade 2.

#### DAWN-D. ROWE.

This little reverie is a genuine first grade piece. Such pieces are always in demand and this one is more than ordinarily tuneful for so easy a piece. It lies well under the hands throughout and it could be taken up as almost a first piece for a young student. Grade 1

### THE FOUR-HAND NUMBERS

The Gavotte from Gluck's Iphigenia has been popul larized by the splendid solo arrangement written by Johannes Brahms. The present four-hand arrangement will be found very effective. This arrangement follows closely the aforesaid transcription by Brahms.

The Minuet from Mozart's Don Juan needs no introduction. It is one of the most popular of all minuets. The Cavalry Charge, by Franz I. Liftl, is an original four-hand number, not an arrangement. This is a stirring and brilliant military piece in which both performers are given plenty to do and the parts are independent and of about equal importance.

#### BEAUTIFUL CATALINA (VIOLIN AND PIANO) -T. LIEURANCE.

In this new violin number Mr. Lieurance has employed in a very clever manner some of the characterproject in a very crever manner some of the characteristic themes heard in the Spanish-American dances. This composition is also published as a piano solo. In the violin part it will be sufficient for players to take the upper notes only, forming the melody, if so desired, as the "double stops," although effective, may prove troublesome to some.

#### MARCHE NUPTIALE (PIPE ORGAN)-R. L. BECKER.

This is a stately march movement which will be liked by organists. It is suitable for recital purposes or it could be used as a *Postlude*. It is not difficult to play but it will be found very full and imposing upon the "full organ."

### THE VOCAL NUMBERS.

Mr. H. T. Burleigh is one of the most popular of American song writers. His *Dream Land* is an artistic recital or encore song, which will appeal to all good singers. It is a song of refined and expressive character, which will require careful and tasteful style of rendition.

Mr. John Prindle Scott's John O'Dreams is a very taking encore song written in characteristic vein. This song will require a certain freedom of interpretation, somewhat in the elocutionary manner.

The Merry Zingarellas is a lively vocal number, which may be used either as a soprano solo or, as originally intended, as a duet for soprano and alto. would also prove effective as a part song for women's voices. As suggested by the composer it might be used as a characteristic song, in costume, with appro-priate actions and an additional accompaniment of

### Some Noted Musicians on the Pedal

By Fanny Edgar Thomas

Moszkowski remarks that there are more piano sins covered by the feet than in any other way. piano, he says, is one of the worst enemies of the pianist, yet one of the best friends of the composer. He also urges that the instinct for har niony, a special gift with some, is the truest pedal guide. The most curious specimens of pedal effects

he has found in Schumann's writing.

Philipp says that pedal work depends upon many things besides the feet-piano quality, acoustics, sensibility of the player, the composer's intentions. etc. Indication for pedal is only suggestive, he says; one must feel its use and effect. The French school is not a slave to, indeed is not addicted to, use of the pedal, hy reason of a micial love for clearness and dislike for exaggeration and meretricious effect easily produced by pedal manipula-

Falcke, a noted French pianist, cites Paderewski and Sophie Menter as the most remarkable exponents of pedal virtuosity. He also says that, while good effects were produced by keeping the feet off the pedal, a total absence of it made piano "talk" hard and dry; also that too frequent change of pedal made an "empty" tone, and that no other one feature of the work could so confuse and change musical intention

Eissler said that pupils, even many artists and teachers, did not seem to realize how many chords might be included by the pedal. "Brilliant compositions require more pedal than the opposite," she remarked, "but, unless acquired through science or felt by perception, its use is more disastrous than helpful to music thought." Conviction is an essential to its successful use. Without pedal instinct, sources possible to it.

this teacher held, pedal fluency is impossible, but certain corrections in certain measures might be made which would prevent the awful chord and phrase crime committed in the pedal's name. While foot virtuosity requires the divine spark, she said, "there should be thorough special study to this end in any case, and all pupils should be taught to listen more carefully and intelligently to the effects of this instrument.'

Rubinstein frequently told his pupils that so far no one has solved the pedal problem. "No one yet has even conceived its enormous possibilities and resources," he said, emphatically, "not to speak of means for arriving at such ends." He said that the pedal was destined one day to play a part "undreamed of as yet, not only in performance, but in composition.

Henri Flacke wrote a book on the pedal, describing the work as "a small means of inducing people in the name of Heaven to remove their feet from the baleful instrument, once in a while, at least.' But he supplemented the suggestion by the above as to "emptiness, dryness and hardness."

Lavignac, Hans Schmidt and Falkenberg have all written good works upon the pedal in piano playing, the most famous being the treatise by Hans Schmidt. It is somewhat surprising to find the peculiar diffidence which many artists feel as to this peculiar feature of piano effectiveness. Many who use it best cannot talk upon it, and the certain respect evidenced by so many efficient performers for the slender rod and its results would indicate the truth of Rubinstein's remark, that neither science. gift nor experience had yet unearthed all the re-

### EGYPTIAN MARCH



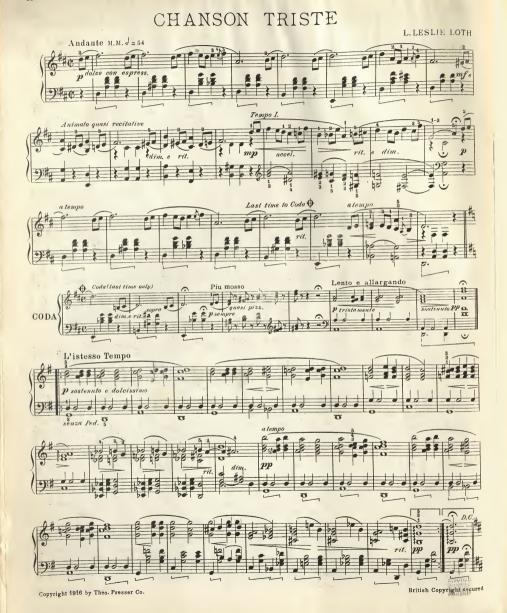
# THE ETUDE JOYOUS MESSAGE







THE ETUDE









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# CAVALRY CHARGE



CHR. von GLUCK

W.A.MOZART

Grazioso M.M. = 100

Moderato M.M. = 72

from "IPHIGENIA IN AULIS" SECONDO

CHR. von GLUCK

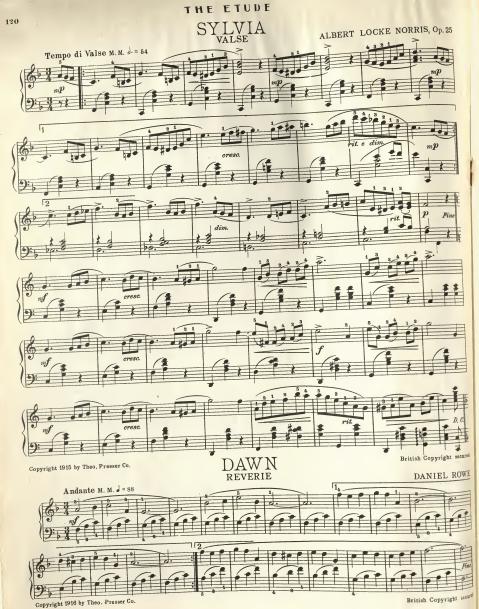




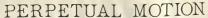
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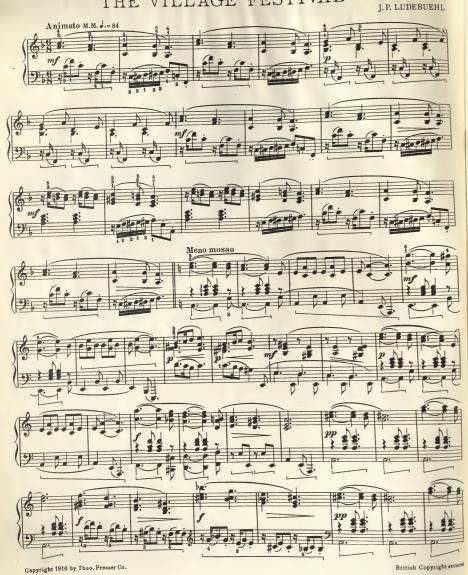


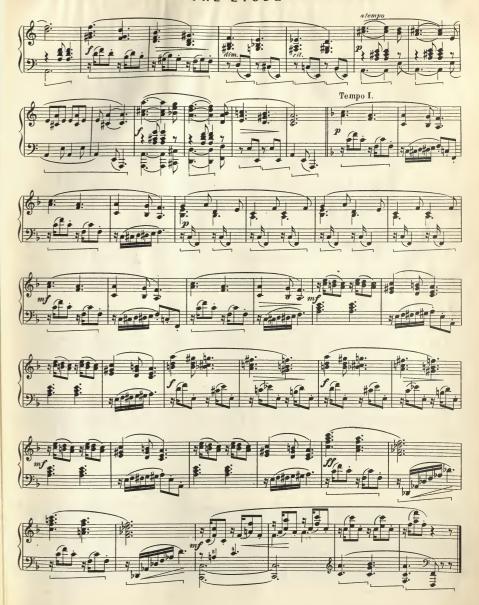


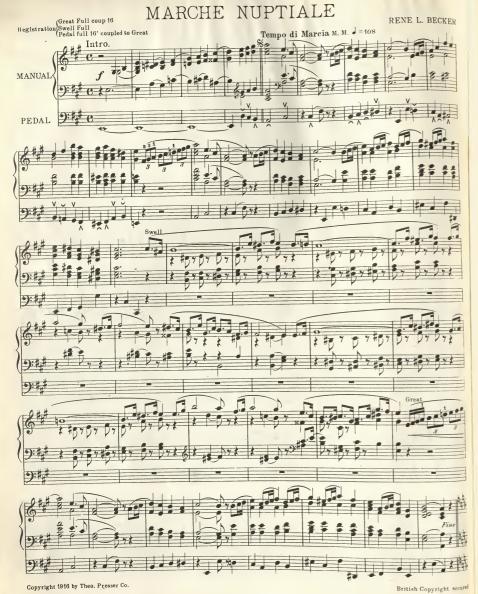
















H.T. BURLEIGH









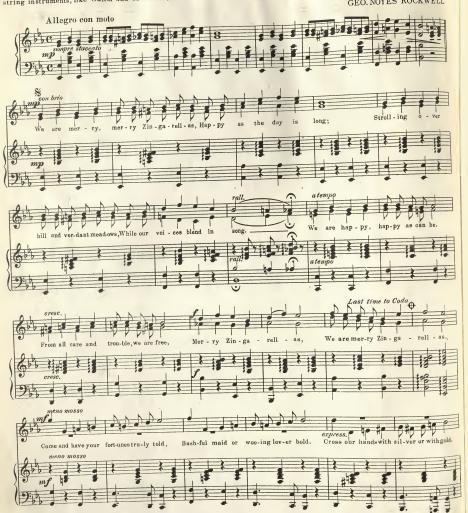
# THE MERRY ZINGARELLAS

Duet for Soprano and Alto\*

To render this duet most effectively, Gypsy costumes should be worn, and Tambourine and Castanets used, or better still, string instruments, like Guitar and Mandolin, added to ac-

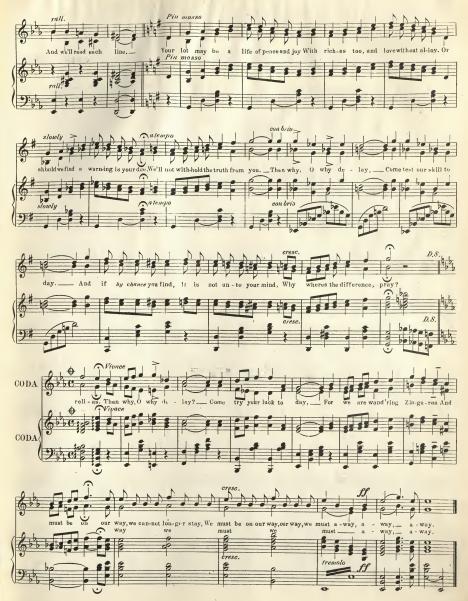
companiment while duet should be memorized and presented with appropriate dramatic action.

GEO. NOYES ROCKWELL



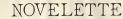
\* May be used as a Solo by singing the melody only throughout. Copyright 1915 by Theo. Presser Co.

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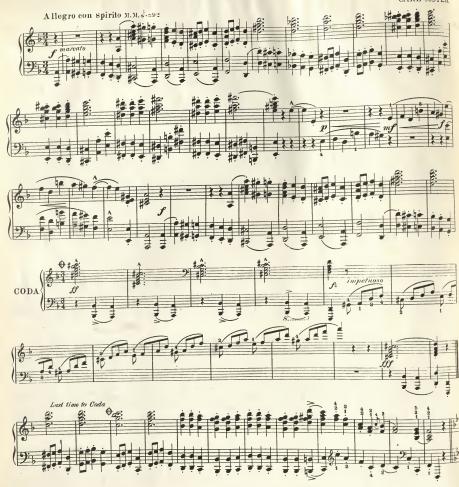


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CARL MOTER





\* If desired, the melody may be played in single notes-

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### Be Musical Always

By Guy Maier

has some natural musical tendency, how- whole. Phrases must stand in constant ever slight it may be. To pound, to play balance and contrast with each other o slovenly or mechanically at anytime tends else a distorted product will result. Each to crush this inborn ability. In a new succeeding appearance of the same or work it is necessary to grasp at once the similiar measures should be emphasize general character of each phrase, its melodic and harmonic significance, and fin- sections of parts of works avoid monor ally the more minute features of dyna- ony by ending a phrase forte, which mic gradation, pedaling, etc. Hand in previously had been executed piano; by hand with note-learning the student must employing tempo rubato instead of strice form a general idea of the musical contime; by a change in pedaling; by tents of the piece, which will of course crescendo in place of a former diminue permit of much elaboration after the do, and by other similiar devices. notes have been securely learned. Always Young pianists have too little regard play "con espressione" except in passages for their pianissimo effects-those del lemanding extra technical practice.

them well in check, utilizing every possi- notes lay one of the chief beauties yet has learned to preserve down to the sion may require.

Be musical always. Almost everybody minutest details the coherence of the

icate, fragile, almost inaudible tones To secure a correct conception of a which work wonders with the audience composition—especially if it be of a sensi- Use the soft pedal (una corde) often, fo tive or poetic character is very difficult. it not only gives the much desired by It is folly for the ordinary student to tone but also affords a welcome change of attempt an emotional reading of a work tonal color. For control and power ove until every detail of symmetry, phrase- the resources of the instrument there i balance and contrast has been mastered. no better aid than much pp practice. Con A satisfactory and authoritative reading cerning the damper pedal it is merely of a work results only after it has been necessary to say that in all the great mod ripened by being laid aside and re-studied ern works, the common chords are inter several times. The mature pianist does mingled with all sorts of bold dissonant not permit his emotions to run riot with foreign tones, and in the skillful mixing a hit or miss uncertainty but he holds and blending of these with the principa ble device in order better to transmit his tonal color. It is well to spend one half feelings to the listeners. He seldom plays hour daily in reviewing familiar pieces in a work twice in the same manner and order to have several on hand as occa-

Oh, what a story! Johnny is sitting or

me all right at the piano, but he is poring

over a thrilling detective story. His heels

But Mabel is busy reading a love story.

with the left hand, to distract attention.

are kicking the paint off my feet. "Mabel, practice your lesson, your

### "The Piano Stool's Protest"

### By C. W. Fullwood

Pshaw! what's the use of being a mere some of those young scamps twist and utility, no-account thing? Folks prize the rock me 'till I think I am a whirling der piano; throw bouquets, literally and figuratively, at the players and singers, but practice, moral reading and day-dreaming they never give me credit as a useful in lieu of concentrated, persistent study member of the musical fraternity. would fill a book. "John, are you practicing your lesson?

"Yes, ma."

I'd like to know who supports all these budding pianists, virtuoso and amateur, and who is hauled, mauled, twisted and banged 'round as if he was nobody? The piano stool, of course,

"What a lovely piano, such a pure tone, elastic touch," etc. They never say, "What to the clastic touch," etc. They never say, "What heart to the classic touch," etc. They never say, "What heart to a comfortable stool." How important the right kind of a seat for the pianist. It's while keeping up a desultory drumming I don't require a cranky old tuner to keep At her mother's interruption she vents her me in condition. No, but they work me ill-humor on me. Such turning and twistat all hours without money, without price. Yet once in a while, when I get positively faint and exhausted for a little oil to make the screw work easily, they say: "What is the matter with this old stool; what a horrid, squeaky noise it makes." They don't consider that it is my only way of protesting for abuse and neglect of my The virtuoso at least knows how to reechanism. Often, too, they say: "This spect me. He sees to it that I am adjusted old stool is out of date, we must get some- at the right height and angle. I don't thing more ornamental and costly." Eumph! just as if I hadn't outlived those done in the service of his art, and I am jim-cracky stools, made of unseasoned so inspired and enthused by his playing wood and cheap screws. And the pupils! that I respond gladly to his motion.

ing. Bah! I'd like to twist her senseless little neck. And on a moving day, while the piano is handled with tender care, I am banged into the van with "There, let it stick in the corner, it's only the piano stool." But every life has its compensation mind his moving about on me, for it is

### The Task of Teaching

have towards the subject of teaching. At that if you care to unravel its meaning ne time "teaching" was looked upon by you will be master of a real truth: One time teaching was possess of the second after the second seco poser. Nowadays, fortunately, it is recognized that teaching music is a worthy

that appeared in the Journal of Educa- wants him to know.'

Among the many causes of advance- tion was more or less humorously inment of musical taste in the United tended, Dr. A. E. Winship, the eloquent States is the different attitude musicians author of it, however, knew well enough

can do with what one knows, for if one knows so much that he knows not how to sympathize with one who knows little, then object in itself, and only those are really he knows so much that he knows not how successful who make as thorough a study to quicken the mind of one who knows of the art of teaching as they do of the so little that he knows not how to ap preciate that he knows not how to ap-The following extract from an editorial preciate what his teacher knows and

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### CHANGE CONTRACTOR CONT Department for Singers Edited for February by FREDERIC W. ROOT

# 

### System and Exact Statement in Voice Culture

different pupils. These are the really make it scientifically comprehensible, "competent" teachers, men and women of fine musical attainments, a talent for teaching, and, usually, twenty-five years of experience. Many younger teachers are working up toward this competence, inventing, testing and searching out material and method by which to make their work more certain with each pupil. Many others, often those who liave fine voices themselves, teach without definite plan, mainly by imitation and stimulus, calling the process Natural Method, Italian Method or any vague appellation.

These and other classes of teachers who have not yet reached the grade of entire "competence" do some good and some bad work; and the bad work with voices is sufficient in volume to impress educators with the propriety of checking it in some degree; with the desirability of instituting tests and demanding credentials that shall protect the public. One Music Teachers' Association after another takes up the subject and canvasses it with a view to establishing a proper standard and of bringing pressure upon teachers to conform to it.

It is fair to assume that all teachers would be glad to conform to a high standard and that nearly all of them make such effort as they can to learn what is necessary for the purpose. The outcry against incompetent or harmful teaching indicates the fact that comparatively few teachers are able to find what they need to assure them fundamental correctness in the work of voice training and so must shift for themselves either with the "natural" method which trusts to luck to climinate faults and deficiencies, or by groping along experimentally. It would seem that the establishment of this branch of study as an exact science makes no progress except that as time goes on there are more and more individual teachers (though few as compared with the whole body) who are broadly "competent."

What Makes a Competent Teacher Earnest students coming to a large city for voice training find no recognized and unquestioned source which assures them leave your knowledge of motor building of what they seek in the way our public in the form of descriptions of its conschools and colleges assure a pedagogic tours; or to impart the secret of that misapprehension here is that we feel and less they know who the competent teachers imagination. By describing results instead whereas we perceive but vaguely and in are, the advertisements of all teachers of causes and by using fanciful instead directly the operation of the larynx which are, the advertisements of a causes and so the same and t anxiously for the safe and certain instruction which shall be worth the time and money they will devote to it.

Now, this article is not for the purpose of condemning the teachers who do not measure up to the proper standard. Its object is to set forth one of the reasons why there is too little competent teaching; why we do not make more progress in this field.

During the two centuries of voice culture, of which we know, the science of one generation has never been formulated in shape to hand down to the next. Not that the competent ones of the profession

In all the large musical centers and in have been silent as to their theories and There is no system or exact statement some of the smaller places there are methods. There has been, especially dura-slout it. Take the idea of placing the musicianly teachers of long and varied ing the last half century, a vast amount voice in the head, for instance. The experience who have worked out plans of written and spoken discourse upon the voice is something to hear; sound, tone. for training singers by which they can subject but it is offered without the After tone is originated one has no meet with success all the problems presented to them in the various needs of arrange and crystallize the matter to go equally in every direction unless they

the use of certain statements and terms space above the larynx is open to it. regarding voice culture might give the impression that much of this science had been established; that the best usages and different places in the head and chest, and traditions of voice culture were thus de- so the voice is said to be placed here or fined and preserved. Let us see what are there according to those sensations. The the principal ones of these statements and fact is that the tone is always made in

The voice must be placed in the head, head, neither can tone be "placed," be made to "strike" here or there on the not in the throat. The breath must be managed so as to hard palate, with a "column of air" di-

rected forward or backward in the mouth. support the tone. Do not force the voice. The voice should be brought forward use in personal lessons, but they are not

give it carrying power. Singing should be done with the throat system, pedagogic method, in telling a

Conceive the tone as pure and musical a pupil is told in exact terms what to do before uttering it. The tone is resonated in the cavities and color or quality of vibration to deof the head.

#### Grandiloquent Phrases

Now is not that orthodoxy in per- we correctly provide for the cause and fection? It is what every accomplished conditions of the desired tone we may singer would agree to as correct state- then rationally look for its result which ment. It is the essence of nearly all that may be sensation in the head. Consequent has been written of the technic of vocal- upon a tacher's insistent demand that the it has little or no value in establishing a and out of the throat, we often find the pedagogic system as a help to the rising throat cramped and the tone made shrill generation; it has very little worth as an and hard because the pupil's strenuous inheritance from our predecessors; it is efforts have succeeded in putting up the not an assurance to teachers against going only thing that would go up, the tongue. astray; it does not remove the necessity of beginning where all others before us supporting the tone with the breath. Out began in the effort to master the science of it have come some absurdities which of singing. It is like describing the are offered as method, maxim or theory general appearance and use of a motor as for teaching. Teachers have made endinstruction how to make one; or like de- less capital out of a remark attributed scribing a favorite lotion as the "wand of to Lamperti, "who knows how to breathe stead of naming its ingredients.

If you make the motor or concoct the voices, may seem to realize a measure of lotion in the presence of the one who truth in the maxim; but it is not accurate would learn of you, you may call the statement and it is more likely to hinder process and materials by any names you than help a beginner in the study, divertlike and yet succeed in guiding to the ing his attention from that which makes desired result. But if you are setting good breath management much easier of down what you know for the benefit of achievement, namely a proper regulation those with whom you do not come in of tone, personal contact, it is a poor plan to course in mathematics or science. Un- lotion by references to its effect upon your realize distinctly the action of breathing, course open to anybody's interpretation most important factor in voice. So the of it. And that is why the above list giv- less important factor, breathing, comes ing the sum of vocal tradition is mere to be spoken of as the more important, or

voice training, such inexact and fancing terms are useless. make it scientifically comprehensible.

The great unanimity among teachers in vocal cords, fills with vibrations whatever the use of certain statements and temperature.

These vibrations, if they are freely given

forth and are strong enough, are felt in

one place and that place is not in the

These may be convenient descriptions to

accurate statements. Nor is there any

singer to place the voice in the head. If

with the breathing apparatus, what degree

mand of the larynx and how to dispose

The Wrong Idea of Breathing

The Editor of the Department for Singers in this month's issue, Mr. Frederic W. Root, was born in Boston, Mass., June 13, 1846, and is the son of the noted American musical educator, George Frederick Root. He first studied inging with his father and later with B. C. Blodgett. He studied in Europe under various noted teachers, 189-30, and later settled as a teacher in Chicago. Apart from studying singing, Mr. Root was a pupil of the noted pianto teacher, Dr. William Mason, and also for a time hold a position as organist in settlement of the State of the State

journals. His excellent training, wide experience, combined with his authoritative style of writing, make the above articles exceedingly forceful and worth while.

The potential harm which comes from teach it to the best advantage. What is wanted now is to bring it all into pedagogic system with exact statement to crys tallize and promulgate it. "Do not force the voice" is excellent counsel, but being simply negative does not come under the heading System and Exact Statement.

### Bringing the Voice Forward

the most useful and potentially valuable of the phrases commonly used in voice the parts of the mouth, in other words if mand exact statement. Any tone made we correctly provide for the cause and with the mouth open comes out past the hard palate, teeth and lips. The tone is made and comes forward through th mouth on its way to the outer air. The There is great vagueness in the idea of or the bridge of the nose.

To state it exactly, however, the prime somewhere "in the mask," is the effect

Singing with relaxed throat is one of the most popular and beneficial ideas in use by voice teachers. In the degree that stiffness is eliminated from the vocal process, the action of the organs becomes natural, automatic, comfortable. As the teacher leads to the suppression of interfering action the pupil feels that some thing "wonderful" is being accomplished A reason why there is likelihood of conspicuous European teacher midt his reputation on that one line of instruction, for so far as I know the judgment of the profession is that he had little else of technical value to offer. And there are prominent ones in this country who have also made it their main chim to authority and eminence. Now, it is even as the whole thing. "Grip with the a delightful ideal of teaching and is practically successful with some voices to get by the negative course of relaxation, the power, compass and qualities wanted using the well-known phrases "relaxed throat," "freedom from local effort," "to nature do it," "the Italians (meaning the hest singers) have no throats," etc.

diaphragm and let go with the throat may be useful in personal instruction to some students, and so may "let the tons rest upon a column of air based upon the diaphragm." But for the purpose of building up and transmitting a science of

the term "breath-support," is that it is often interpreted to mean breath-pressure which leads to an overmatching of the muscles controlling the delicate adjustments of the glottis with the strong, bony actions which expel the breath. Much very much, has been written upon this subject, and many teachers know how to

"Bringing the voice forward" is one of culture, yet it is an absurdity if we devibrations are originated and fill all parts ization from Tosi to the present time. But pupil should put the voice up in the head of the mouth, one kind of tone in the same manner as any other kind of tone. They all come "forward" if you can hear them at all. Yet there is a brightening or intensifying of tone which brings sensation both to the singer and the hearer which suggests that the tone is really brought forward either to the front teeth

essential of bringing tone forward is energizing the larynx. The act is often accompanied by energizing the lips or a magician" or a "fountain of youth" in- knows how to sing." Accomplished other parts, but that is secondary. The artists, singers with remarkable natural extra vigor in the action of the laryer is the cause. The sense of tone becoming resonant and firm, and vibrating forward

to mean that a rough voice will not pre- a similar purpose."

All successful teachers make large us of the idea thus conveyed. But there a fallacy in it which we must recogni in the interests of system and exact state- up to a certain point, but likely to lead ment. A young teacher, who has since the pupil away from the characteristic worked up into the "competent" class, of his own voice. The other is to make went to Europe for study and returned the mechanism of voice operate normally, full of faith in the relaxed throat method, the positions and actions of the different After a year or two he remarked to me parts being those which usually result in out of the travail of his experience, "It good tone, and let the pupil's ear become seems to me that there can be too much accustomed to that result. Then the appeal to his taste to further enhance the Certainly tones that have a thrill in tone and infuse into it something of them, tones that can convey an impression character and expression might be in of intense feeling; tones that can be heard order. The "voicing" of a pipe organ is in an ensemble, are the product of some- dependent upon a good ideal of tone and thing besides relaxation. Such tones a discriminating ear, but they build the

come to some with no other thought, at organ scientifically before attempting that least such singers get a start by the nega- part of the work. tive means of relaxation (as every one As to resonance in the cavities of the should) and then gradually gain the posi- head about which so much is said let us tive vigor of action without stimulus, simplify matters by the exact statement prompting or even consciousness of it, that we have no control over any of them Most pupils, however, need to be taught excepting the pharynx and mouth. What most carefully how to conserve and de- seems like control of the nasal cavity is velop the positive elements of vocalization caused by action of the soft palate, a part while learning to relax muscular oppo- of the mouth. A great deal of confusing sition. The celebrated teacher of relaxing, or ambiguous theory is current regarding above named, when I last heard him resonance in the nasal cavity, and pershowed in his tones the logical outcome haps in the frontal and maxillary sinuses. of his doctrine, they had neither reson- System under this heading consists in ance nor virile quality, and in the upper finding the three forms of resonance reprange there was no climax, nothing but resented respectively by the three primary a wheezy messa-voce. To "let go with the vowel elements ah, e and oo; and these throat" and rely upon a strained dia- are developed by use of the lungs, larvnx phragm to develop the positive element and mouth, the only parts of the body of tone is far afield from rational science, which are under control for singing

### The Real Training for the Singer

voice correctly. The contention is that One teacher may dissent from the teachers and pupils must think beautiful system of voice culture set forth by antones in order to teach and make them; other, but if the system is set forth in that such mental states are the sine qua definite terms and exact statement, innon of progress; that if the singer con-telligent discussion of it is possible and ceives mentally the effect desired the some progress toward establishing a physical mechanism will act automatically standard may be made. It is of no use to produce it. Attractive as is this line to continue longer ringing the changes of discourse, and true, too, to a certain on platitudes. There are seven distinct degree, we can hardly accept it as exact departments in the training for singing: statement or systematic instruction. En- Musicianship (sight-reading, etc.), Tone vironment and habit generally form one's forms (vowel and consonant technic) models and ideals, and few of our pupils Breathing, Register adjustment, Resonhave in mind the tone qualities and ance, Execution (including phrasing) and effects which we wish them to exemplify. Expression (including attitude, manner Some make badly distorted tones without and diction). In each of these departbeing aware that anything is wrong, and ments there are many items and they may conversely, some find it hard to realize be approximately graded. The system of that a tone is right when it is finally the future will, supposably, give exact brought into correct form. A teacher has statement to all this and bring about an two methods of leading such pupils to the agreement which will establish voice culpoint of recognizing and so demanding ture as an educational science and give of themselves good tone and refined style. it the sanction of the majority of the One is through imitation, a good method profession.

### The Food and Drink of the Singer

work, The Book of Musical Knowledge, if he takes pains enough Mr. Arthur Elson divulges the following interesting facts about the singers' diet; drinks or foods taken just before per-"The health of singers is a valuable com- formance; and a few of these may be modity that demands much care. They drink spiced with fennel was very popular. must avoid catching cold, and keep away though tradition does not tell us of what from draughts and dampness. Even the the drink consisted. Here the warmth moisture of a new house may prove harm- was probably the most beneficial factor ful; and the Spaniards have a saying that and a contemporary singer uses in simiruns, 'Give your newly built house for the lar fashion a raw egg beaten into hot first year to your enemy, for the second beef tea. Farinelli would often eat an to your friend, and stay in it yourself anchovy, although the Italians as a rule only when the third has come.' Many opposed salt fish before singing. Jenny singers take excessive care of their diet, Lind often ate a salt pickle before ap though here the matter is an individual pearing in concert. Lemon juice and though here the matter is an incurvatual one. The only general rule places the ban on hody spiced dishes, and on nuts, which cause huskiness. Add to incessant care that Malbran sipped champagne; but that Malbran sipped champagne; but the need for constant practice, and it will in reality she merely used an effervesbe seen that the singer's career is not cent powder. A raw egg, either alone an interrupted round of pleasure. He or in sherry, is a favorite with many; must act on the proverb. Per aspera ad and the white of the egg doubtless soothes

Much is written at this time about the

importance of the ear in developing a

In his excellent, and all-embracing vent him from becoming one of the stars.

"Many singers are helped by certain astra; and in his case it may be taken the throat. Oysters have been used for

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### Three American Singers

By Frederic W. Root

In response to a suggestion from the whom I used to hear in my early days and from the stage. who were among the first of our singers to invade foreign lands and try their fortunes with European audiences.

(a) Can one to leave your eventual to the property animated manner which accorded the last place in the world where personal think whose mother was especially de-well with the richness and sympathetic charm should be lacking, as the page in if one teaches and saves enough more world to be interests. She was helitibute and the property of the proper voted to her interests. She was brilliant appeal of her voice. There was no lack The Hugacout. Madame Hegermann-for personal expenses for at least one in appeal on the voice and voice with what to me. in appearance and voice with what to my of pathos and earnesmess in her singing; Lindencrone in her fascinating book In year of future study?

To all these question of approaches the Courts of Memory tells of the continuous and lack but one always felt her sunny temperative. of sympathetic appeal which is almost almost almost and saw that a contagious humor casion and of the comments in the A girl should not come to a city pension ways a characteristic of stage beauties, was very near the surface. Her treat-It is something self-conscious and willful ment of her public was very engaging, the singer's limbs were of such size as which a girl can earn money, are quickly believe any and obtained by Consequence and the size of the size of such size as which a girl can earn money, are quickly believe any and obtained by Consequence and the size of such size as which a girl can earn money are quickly believe any and obtained by Consequence and the size of such size as which a girl can earn money are quickly believe any and obtained by Consequence and the size of such size as which a girl can earn money are quickly believe and the size of such size as which a girl can earn money are quickly believe as the size of such size as which a girl can earn money are quickly as the size of such size as which a girl can earn money are quickly believe as the size of such size as which a girl can earn money are quickly as the size of such size as which a girl can earn money are quickly as the size of such size as which a girl can earn money are quickly as the size of such size as which a girl can earn money are quickly as the size of such size as which a girl can earn money are quickly as the size of such size as which a girl can earn money are quickly as the size of such size as which a girl can earn money are quickly as the size of such size as the size of such size of s which pleases many and possibly is an in- If she was being "petted" by an audience to obscure every other circumstance of obtained by Conservatory and other sindication of strength of character, an ele- (as she generally was after she became her performance! ment of success.

in her autobiography published a few use; they will have it. I've got to do years ago. One point that was always it." put forward in her favor and which really She was born in the heart of Yankee- THE great popular favor with which

cading it to success during the two years patriot and friend. following. Her personality and talents Miss Cary's voice had remarkable in-

American Musicians, the cause of Lucca and the Americans was one to put on airs, that of Kellogg. The Germans took up a subscription and on the first night of Lucca's appearance presented her with a

who found her singing cold should hide traites as a rule are large, often fleshy their heads! After her long and eventful women, editor of this journal, I give these few their heads! After her long and eventual women,

The composers of Siebel in Faust, the words regarding three American ladies manager, Max Strakosch, and retired page in The Huguenots and similar

Clera Louise Kellogg was a southerner heart of her audiences. She had a natural vete to appear before a Paris audience, teachers in suburban towns? by birth, a beautiful woman and an only hearty, animated manner which accorded the last place in the world where personal for the months was consciously day, and the beautiful woman and an only hearty, animated manner which accorded the last place in the world where personal for the world where personal the world where I visited the "green room" once where marks of approval, she would give her must find that they add nothing to their much of her strength in work detriment. Miss Kellogg sat awaiting her turn upon peculiar little strugs and gestures and popularity by putting themselves in a false to study. There are no teaching position the accounts and the strugger are strugger as the strugger and the program; and though there were a sometimes talk a bit to those near her, light by such costume. But Adelaide open to new and untried teachers. The number of eminent artists present, the On one or two occasions it was I to Phillips in concert, interpreting oratorio field is overcrowded. It is very difficult way she was enthroned and waited upon whom she addressed some humorously de- or classical opera like Gluck's Orpheus now to work one's way up in musical life. indicated her supreme dominance among precatory remarks. After the audience (they did not have song recitals in those without friends and money. them. This strong personality, confidence had stormed its demand for a second days) was a credit to herself and to this in herself and certainty of the public, encore and the prelude to Comin' thro' the country which she claimed as her own. showed in the enterprises which she under- Rye or something of that class was begun, took and of which she writes very fully she would say poutingly, "What's the

she received what was considered the first by the novelty of the whole per- Pupils of real talent—not necessarily to At the time she first appeared before most important part of her training formance (Americans have a keen ap- ceptional talent-sometimes borrow fir the public fatilian singers were the favor- abroad. She same with conspicuous sue-petite for ailien fare); abroad cases in opera in all the European capitals spectacular productions given by the Met- Borrowing money is not considered at concert and operatic stage. However, and was long considered at the head of ropolitan Company, and third by the great risk in the case of a young man this young American prima dorma quickly the contradion in his country for commercial tiself. Mussorgaki's music was frequency to the front. At the age contradion in his country for commercial tiself. Mussorgaki's music was frequency to the front. At the age contradion of opera. Miss Cary took quently performed in America before the of seventeen she was in a concert set in the young singers performance of his opera, and while it is a few to the popular tenor. Bright is an above to the for advice and enjoy with the popular tenor. Bright is an above to the for advice and enjoy with the popular tenor. Bright is an above to the for advice and enjoy with the popular tenor. Bright is an above to the for advice and enjoy with the popular tenor. Bright is an above to the for advice and enjoy with the popular tenor. Bright is an above to the for advice and enjoy with the popular tenor. Bright is an above to the for advice and enjoy the popular tenor. wher Italian artists, and a few years couragement. One such was Hope Glenn, ing demand to have it frequently repro- vided she is willing to go where she is later made her debut in Italian opera. a pupil of mine, who later succeeded her duced. Together with the stage produc-needed and does not insist on entering Later she did much to popularize opera as contratto in the Christine Nilsson con-

persons of commence. Long tensor and more consistent with a local quantity of the Boston literary group Hearing her tones in private one could Mateie in Russia, has to say this of the leading Boston teachers which no don't showed her attentions and in Europe she hardly realize their possibilities for volume are purpose of the famous and dissolute are indicative of similar conditions premet such celebrities as Gounod and in a large hall. Miss Kellogg sang a Russian composer: mer such executives as counted and in a stage tast. Also records stage in the "Mussorgasis started with one dominant to Verdi. One incident showing how her lattle too long; but Miss Cary in the "Mussorgasis started with one dominant and the "Mussorgasis started with one dominant to the "Advise all my pupils who are rady made and the prime of her artistic and vocal powers, idea—to bring music into closer relation—to the control of the prime of her artistic and vocal powers, and the prime of her artistic and vocal powers, are also become the prime of her artistic and vocal powers, and the prime of her artistic and vocal powers, are also become the prime of her artistic and vocal powers.

#### Adelaide Phillips

they insect to the celebrated and enabled her to sing roles in opera something approaching to dislike; he "I never urge publis to remain with several properties of the celebrated and enabled her to sing roles in opera something approaching to dislike; he "I never urge publis to remain with several properties of the celebrated and enabled her to sing roles in opera something approaching to dislike; he "I never urge publis to remain with several properties of the celebrated and enabled her to sing roles in opera something approaching to dislike; he "I never urge publis to remain with several properties of the celebrated and enabled her to sing roles in opera something approaching to dislike; he "I never urge publis to remain with several properties of the celebrated and enabled her to sing roles in opera something approaching to dislike; he "I never urge publis to remain with several properties of the celebrated and enabled her to sing roles in opera something approaching to dislike; he "I never urge publis to remain with several properties of the celebrated and enabled her to sing roles in opera something approaching to dislike; he "I never urge publis to remain with several properties of the celebrated and enabled her to sing roles in opera something approaching to dislike; he "I never urge publis to remain with several properties of the celebrated and enabled her to sing roles in opera something approaching to the celebrated and the which they presented to the electronical and classics are all considered and presented trails. Vocally and considered and considered and presented trails. Vocally and considered an

their judgments. When a Chorley pro- written for a low voice; but to give the nounces Miss Kellogg "a thoroughly accompained singer" and when a Hanslick performance the "boy" music is transcompares her favorably with Patti, those posed and assigned to her. Now conwhort found her singing cold should hide training a cold should hide training as a single property of the property of

parts in other operas had in mind a slim these: graceful figure, if we may judge from the music and the probabilities. The actual Annie Louise Cary, the contralto, was a Siedels and pages on the stage are usually to earn enough to pay expenses while singer who by means of voice and in-teresting personality got very near to the Miss Phillips once had the artistic nai-

### The Art of Mussorgski

she was sorn in the heart of Yankee this great popular two with white chianced her popularity was that the had don, in Maine; but did not emphasize Barie Goldonnoff has becreeived by is hard enough even to the telence, if the control of the contr

Americanism was compassed and the property of matried and withdrew from public life, ship with actual life, Musical psychology from Boston and do good work in a new The last I heard of her music was that was the chief problem of his art, to which field where good teachers are needed. It merican agusteuns.

"Upon one occasion when Miss Kellogg she was lending her eminent attainments he devoted all the ardor of his gifted and is a hard road for a young student by Opin one occasion, when allow Sciences are singing in to a choral society in New York City forceful temperament. But this view, work up in Boston as art conditions are St. Louis as rivals, the Germans esponsed by singing alto in the chorus! She never legitimate as it appears in its first exposure. pression, led him insensibly into an at- "I advise my pupils, when ready to titude of absolute negation. Of all the teach in localities where teachers are Russians, he is the only one to whom the needed. Many times they go sooner than Adelaide Phillips was another contralto epithet 'musical Nihilist' can be applied I wish. The best I can do, in most cases bouncet of flowers costing thirty-five who, though born abroad, came here as a with any show of justice. Seeing nature is to prepare them not to harm witer bouquet of flowers costing thirty-nee who, though born adroad, came here as a win any snow or justice. Seeing nature is to prepare them not to horm work!

dollars. On the following evening, the child and was reckoned as one of our in everything and making the exact copy.

"I send my pupils to Berlin to pressent of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of a turret of rare roses, nearly well and it was certainly glorious in its present of the rose of th present of a turret of a turret of the state eight teet inight, which was rain a lind's opinion who heard the voice during. To attempt in a work of art the union of could carn a good salary and raise the test airming off of the performance and a good saary and take-clicited overwhelming applause. The cost its early years, and recommended the was one hundred and thirty-five dollars, girl to what in her opinion was the right This excited the friends of Lucca, and line of study.

hood of art. As his career went on, his ary work. It is the tree raised over two hundred dollars, Miss Phillips' compass was very large contempt for the beautiful deepened into does not need them." hood of art. As his career went on, his ary work. It is the only way. Boston

were not to be outdone, and presented traito. Vocasiy and temperamentany sine Austransiananing time striticism, Mussorgs - build up classes in their own localized their favorities with a gold medial and secretarily an effective singer; but for skid appetite for "dissonance and distortheir costing nearly three hundred and stage purposes other gifts are sometimes tools" might in a measure be attributed tachers in schools. I can only say the fifty dollars. This ended the competitor competition of the comp thy dollars. This ended the competitive dollars. This ended the competitive forms a relative to the competitive forms a relative to the competitive forms a relative forms a relative forms.

The relative forms are found in the forms a relative forms and relative forms a relative

PERHAPS the most serious problems city teachers are called upon to consider are

(1) Is it advisable for a girl to come to a city centre without money, and try

(2) Are there many openings for young

To all these questions I would answer There are others, nearer our time, who plays in a cafe, she will be obliged to use By strict economy a girl can live on

\$500 or \$600 and study in a large city. Many students spend \$1,000. The first price leaves little margin for concerts and the opera. I do not advise untalented pupils to come to a city and study if the have very little money. The road to an in English by organizing in 1874 a component company, probabily through the cance, and Americans at once-realized that the cance, and the cance, and the cancel that t mission and a technic of immortal mo- citics under most difficult condition when they might earn an excellent income brought her the acquaintrage of many tensity and carriers brought her that acquaintrage of many tensity and carrying power which he Mrs. Rosa Newmarch, in her notable in schools and colleges in less compersons of eminence. Longfellow and made consistent with a lovely quality, book, The Development of National localities. Here are the opinions of some

vailing in other large music centres:

Opmions utter watery as to the same of critics canparative merits of singers and critics cansee it given is that "boy parts" are usually peculiar to the opera in its a twain of qualities she is unfit for work in a school. I were
parative merits of singers and critics cansee it given is that "boy parts" are usually peculiar to the opera in its a twain of qualities she is unfit for work in a school. I were
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parative merits of singers and critics cansee it given is that "boy parts" are usually peculiar to the opera in its a twain of qualities she is unfit for work in a school. I were
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bring the desired result. It differs materially from all other methods:

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### World of Music (Continued from page 8c)

### At Home

Pank A. Bracht, dean of muste in the mest was the choe. He had in fact played some unspecified on the well of his stude to London.

In the state of the control of the stude to London.

In the state of the state of

The soften death of Charles B, Hawler The soften death of Charles B, Hawler of his beautiful songs and extrates, as well as to his position and mere latitude friends. In the position of the soften death of parallel songs and extra the parallel security 20, fur a second attack of parallel security 20, fur a second attack of parallel security 20, which is 15%, activities to early 10, which is 15%, activities of the control o and programs for children, by children,
This magnitude of the success of Fritz
Kreisler as a Volfaist may have escaped the
except from a Western paper will set the
matter fight: "Nobby soriety had on its
ast the Moner Frastre Friday slight, and hether
its asthest temperament in the food of imflowed from the pulsating viola of the
warprograms of the pulsating viola of the
warfree-friends." Further description follows,
"Anyhow, he's a pretty swell addier, probably
one of the best playing nowndays, and it's a
dish is described in the pulsating violation." That Bloos.

Sigyon Eggshio Di Pinayi has now become Mr. Pagendo di Pinani, for he has become an American di Fron, This is no small shone to man and a small for the result of the small short of the small

cinch he deserves all the applause in got."

JORES FRANKY Informed a reporter of the New York Swa that he has no objection to baving women play in the New York Swa that he has no objection to baving women play in the New York Swa was the second of the se

DECEMBER, 1915, is an important anniver-Decruss, 1915, is an important numbers are marked the one hundred the anniversary of the Handrid and Haydin Soviety of Boston, the Handrid and Haydin Soviety of Boston, the Handrid and Haydin Soviety of Boston, the Handrid and Haydin Soviety of Handrid and Haydin Soviety of Handrid Han

#### Abroad

Data old Drury Lane Theater, the home of let. Kreisler, who fought with the Australan the London gastomine, has solved a difficulty, and the London gastomine, has solved a difficulty and the London gastomine, has solved and gave vay to a striawart, and the properties of the London gastomine, has been considered and gave vay to a striawart, and the London gastomine, has been considered and gave vay to a striawart, and the London gastomine, and the London gasto

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# Department for Organists and Choirmasters Edited for February by HENRY S. FRY

A STATE OF THE STA

In treating the subject of correct organ usage in church services, on which there undoubtedly exists much difference of opinion, it must be understood that the organ playing. If the player feels that after having been silent for a verse or ideas set forth are not given as the only organ playing.

#### Use of the Organ as an Accompanying Instrument

In considering the organ as an accompanying instrument, let us take up first its use in connection with the hymns, this being part of nearly all services, no matter what the denomination of the church may

This part of the organist's work is often neglected, due to lack of attention to the subject by teachers who do not fully appreciate its importance. A recent case came to the writer's attention when a lady called to speak with him in reference to the manner in which her organ studies were being directed. Although she had studied, among other organ numbers, two of the Mendelssohn Sonatas, her hymntune playing was not even passahly good.

The first point to be considered in connection with this branch of the work is the "giving out" or playing over of the hyan-tune, and while this may be done in several different ways, it should be given in such a manner as to give the congregation and choir a clear idea of what they are to sing. This, of course, means that the melody must not be in any way obscured by the introduction of passing notes, or the playing of a new melody constructed on the harmonic basis of the hymn. We will later touch on the subject of such treatment during the ward Christian Soldiers would lose much singing of the hymns.

The giving out of the hymn should be on a clear quality registration such as eight and four feet foundation stops on the swell organ (coupled to eight feet foundation stops of the choir organ it the latter is available) with or without pedals. The registration may be varied, of course, so long as the effect for congregation and choir is clear-cut and distinct. A good effect is obtained by occasionally playing over the hymn-tune with the melody played as a solo on a separate manual, the alto and tenor parts being played by the left hand on another manual with softer accompanying stops, the bass part being played on the pedals with the accompanying manual coupled.

In the playing of hymns, whether in the giving out or in the accompanying, they cannot be played absolutely as written, with good effect, on the organ. The result would be disjointed and disagreeable

In order to avoid this unpleasant effect it is necessary to eliminate the reiteration of some of the repeated notes. Just to what extent this is to be done is a matter of varying opinion, and the ideas given are subject to modification, especially so as some hymn-tunes require different treatment from others.

In the playing of most hymns the reiteration of repeated notes in one part, the treble, is usually sufficient to give the proper amount of motion and yet retain the legato so desirable as a basis for good

### The Correct Use of the Organ in the Service of the Church

tideas set torth are not given as the only organ phaying. It the phayer texts that after nawing been silent for a verse or correct ones, nor are they given as arbitary rules. The idea is rather to show peated tenor notes may be played as Thic bass part may sometimes be played some of the methods that may legitiwritten, in preference to the repeated alto
on the pedals an octave lower than some of the methods that may legitimately be used in making the organ part
notes, as the sustained notes of the alto written, provided the melodic form of the matery be used in making the organ part motes, as the sustained notes of the across written, provided the metodic form of the of the service attractive, without sacripart, between the repeated ones in the bass part is not destroyed. When these treble and tenor parts, will have the notes are played an octave lower on the neing its einer purpose, that of accommendation and effect of preserving smoothness. As an pelals, the base part as written should be illustration, the hymn-tune Hussley usually used with the hymn Sun of My filled in, when the ability of the organist Soul may be treated in the following way: permits, to avoid the gap between the bass

peated notes (improper on organ). (2) Treble notes only repeated, with hymn-tune Dundee will serve as an exwithout pedals.

with or without pedals. (4) Melody as solo.

When a note has appeared in one part and appears in the next chord in a different part it is usually better to tie them. To illustrate, the hymn-tune Dennis generally used with the hymn Blest be the tie that binds may be treated as follows: (1) Played as written, all notes re-

peated (not good on organ). (2) Played as follows:



These ideas apply to the average hymntune, but must not be used indiscriminately to the detriment of the sentiment of the hymn; as an illustration, the wellknown hymn-tune Gertrude set to Onin effectiveness if played with simply the taching the repeated chords and sustaining only the pedals, or by sustaining the tenor and bass parts of repeated chords.

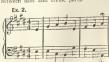
notes repeated.

nedals sustained. (3) Play Gertrude with repeated chords, alto, tenor and bass, treble sustained.

The registration used when the hymn being sung must of course be governed by the body of voices to be accompanied, and by the sentiment of the hymn.

ness is increased by their re-appearance on the original bass.

(1) Played as written, striking all re-leated notes (improper on organ). and tenor parts, due to the transposition of the former. The first line of the cellent example of a bass part that should (3) Treble and tenor notes repeated, not be played an octave lower. As written we have very effective contrary motion between bass and treble parts.



With the bass transposed an octave lower this effectiveness is utterly de-



During the accompanying of hymns it is entirely legitimate for the organist, if the necessary ability is present, to play reiteration of the repeated notes of one occasionally an organ part differing from The martial character of this the voice parts, always bearing in mind hymn can be made more marked by de- that where the parts are being sung, the harmonic basis of the organ accompaniment must be the same as that of the treble part at times and detaching alto, voice parts. Where the singing is in unison the accompaniment may of course (1) Play Gertrude with only treble be free in harmonic progression,

We will give a fcw illustrations of ex-(2) Play Gertrude with repeated chords, cerpts from hymns treated in a manner that is legitimate where choir and congregation are familiar with the tunes and where a free organ accompaniment would not confound them:

melody, which must not move in fifths or octaves with the original bass, and not The use of the pedals should be dis- in fifths with the other parts. The new continued occasionally as their effective- melody should form a good counterpoint paniments for piano and need editing for

The Editor of The Department for Organists and Choirmasters for February The Editor of The Department for Organists and Choirmasters for February, Mr. Henry S. Fry, was born at Potststown, Pa., in 1875. He came to Philadelphia in 1889 and studied with various prominent organistant. His work as an Organist and Teacher in that city has been very successful. He has played in leading Philadelphia churches for over twenty years, has given over four hundred excitals, and naugurated more than a hundred and twenty-five new organs. He has always taken a locen ten an excitation of the province of the control of the contro of musical conditions, and has successfully filled high office in their organization. He has been State President for Pennsylvania of the National Association of Organists: Treasurer for the Philadelphia Music Teachers' Association; Vice-President of the American Organ Players' Club, and Treasurer for the American Chapter of the American Guild of Organists. Many of his pupils are successfully filling church positions.



(2) Last line of Hursley with passing notes introduced in the bass part.



changes of harmony (for unison singing only).



(4) First line of Dundee with passing notes introduced in the bass part, with out materially affecting the effective contrary motion between treble and bass



The organ accompaniments to anthem. vary so much that we will not attempt to go deeply into that phase of the organist's work. Here the player must combine knowledge of solo organ playing, knowledge of hymn-tune playing and (1) First line of Hursley with new the available knowledge of orchestration. in order to secure the best results. This applies also to the accompanying of vocal solos. Many of the latter have accomeffective organ accompaniment.

In oratorios, cantatas, masses, etc., where a piano accompaniment is arranged from the orchestral score, the effect when played on the organ can often he much enhanced by the filling up of inside parts, where the accompaniment as written would have an effect of thinness. An excellent illustration may be had by a comparison of the pianoforte accompaniment to the St. Cecilia Mass by Gounod, and the organ accompaniment to the same work, both arranged by Joseph Bamby.

The accompaniment of the Anglican Chant will be discussed in a later article

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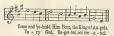
In no other branch of the musical is concerned. A newly appointed minister organist of the present.

organist required, but a good service accompanist as well, in addition to which, church) a breath was taken between if there be no separate choirmaster "Garish" and "Day." (which is very frequently the case) the

cases, a knowledge of harmony, the abil- known hymn For all the Saints taking the ity to transpose, modulate, improvise, last line of each verse and giving careadapt to the organ accompaniments often ful instruction as to the different breathnot suited to the instrument and in some ing places. cases to conduct orchestral players in ad-

show the advantage of being equipped in ing "able to play the organ" would not the numerous subjects that have been have been sufficient.

faithful and Lead Kindly Light to the festival in connection with the parish familiar tunes, serve as illustrations where the writer now serves as organist where care in the matter of phrasing is and choirmaster, part of it having been especially necessary. In the first named set to music. Although efforts were made hymn we have the following lines ap- to secure the music, it was not available pearing in different verses to the same for the festival. One portion of the mu-



be the same for both lines yet the writer the difficulty. has heard it given in this manner, i. e., It is to be hoped that these few hints with a breath taken between the first and will not only spur the organist to a realsecond syllables of the word "begotten," ization of the necessity of a broad general the result of phrasing the second line musical education, but also lead to an similar to the first.

The second named hymn Lead Kindly the organist serves, of the immense Light is probably one of the most diffi- amount of work incident to the service cult hymns existing so far as phrasing given.

profession, perhaps, is so broad a musical coming into the parish where the writer education desirable, yes, we may say once served as organist and choirmaster, necessary as in the niche filled by the said in connection with this hymn "What do you do about 'Garish Day'?" Not only, in many instances, is a solo hearing the writer's reply he said that at

- (mentioning a very prominent

Of course there may be an occasional organist is called upon to act in that "slip" in this direction even in well trained capacity, requiring, especially if boys are choirs—as it is usually impossible to reincluded in the choir, the ability to train hearse all the verses of all hymns, and the voice, secure proper phrasing, with the difficult phrase may not be noticed by the necessary development of proper the choir in time for proper breath prep-breathing conditions, etc., and sufficient aration. This can largely be avoided general good musicianship properly to in- however, by the choirmaster examining terpret the compositions to be produced, the hymns and rehearsing difficult spots To all this must be added, in many The writer has done this with the well-

Several years ago while the writer was dition to the vocal forces. playing a service in an auditorium where If the service be ritualistic and fully there was an organ—although it was not choral, the organist should be conversant a church building-a certain vocal numwith the traditions, etc., which apply to a ber was desired after the address. The proper use, for the present day editions number could not be found, so during of the Choral Service, Litanies, etc., with the address he went into another portion modern notation, are misleading. If plain of the building where there was a piano song is used it is necessary to be familiar and going over the number with the with that form of notation, and desirable singer, who knew it, jotted down the that the organist be qualified to play melody on a tablet-no music paper being original accompaniments if they are to be on hand-and returning to the auditorium varied, though printed accompaniments accompanied the singer in its rendering While it was a simple number and did A few illustrations may be given to not present a formidable task, simply be-

On a recent occasion a certain literary The well-known hymns O Come all ye work was to be given at a Sunday-school sic being a setting of the opening words of the Gloria in Excelsis was not difficult to arrange, two boys singing that part of

the Gloria in Excelsis from Gounod's St. Cecilia Mass. It was "up to the Come and be-hold Him Born, the King of An-gels. organist," however, to set the other section-another instance where "being able It is obvious that the phrasing cannot to play the organ" would not have solved

appreciation on the part of those whom

### The Teaching of Edmund Hart Turnin

By Orlando A. Mansfield

retary and one of the founders of the many times when playing in public and English College of Organists. He was. however, a fine organist and a musician of rare literary gifts, the latter being particularly displayed in his long editorship of the Musical Standard. He was for many years organist of St. George's, Bloomsbury, London, and while taking an a progression. "We do not want to hear organ lesson from him in that church, in one bit of counterpoint rolling around the 1883, he particularly emphasized two church while the other parts are almost points, both of which are of the utmost inaudible," he remarked. The rememimportance to young organists. The first brance of this utterance has not only saved was the avoidance of an increase in tempo me on many occasions, but has enabled by expanding rather than contracting the me to save many others on occasions still time value of short notes representing more numerous.

Dr. E. H. Turpin (1835-1907) will per- subdivisions of a beat. For this hint I haps be best remembered as the first sec- have had cause to be grateful to him finding myself through nervousness or some other cause not so easily explained inclined to hurry the tempo. His second point was the necessity which an organist ought to feel for avoiding glaring contrasts and unsatisfactory or unrhythmical terminations when "soloing" a phrase or



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### Sure Organ Technic

### By Charles Leech Gulick

Ir was Liszt, the great pianist, who, referring to the players upon his instrument, Sect, two days without and mis friends saw the difference and after three days Quie Est Homo (from Stabat Mater), give to the music of the church the atthe world had discovered it. I sometimes wonder if the reverse is not true My Hope is in the Everlasting (from

cital and the church organist. A merely superficial acquaintance with the details of table from having partaken too freety in ensure an engagement in the latter capacity. That this is the case is largely due hears the Quis Est Homo, from the Stabat

The above story seems very improbable.

The above story seems very improbable. possibilities of the instrument. With the Christmas happiness so far as words at is not impossible. world as a whole regarding the organ as "lifeless, expressionless" it is most natural as well as convenient for the organist to do likewise and thus help to give credence Much has been done in this country bass, improvising on given theme, etc.-

known organist accustomed to an old-the American Organ Players' Club of musical knowledge, etc. tempted the Tannhäuser overture on twenty-six years ago. While this club a large electric instrument completely emphasizes particularly solo organ playequipped with modern appliances. His ing, yet its examinations (which are the equipped with modern appliances. His only means of admission to active mem-technic, very thick and befuddled, would only means of admission to active mem-dentially have been accepted as the control of the control o ground that orchestral-like clarity could ing, reading, transposition and harmoninot be expected had it not been for the fact that the echo organ at the rear of ment. great manual and gave forth amazing conglomerations of sound which for once at least could not be attributed to the acoustic properties!

### Sure Hands and Feet

One of the foremost organists in Ampelled to become familiar in a minimum tion, reading from four stars, harmonitime with countless new features of a zation of melody, playing from figured pers read and timely subjects discussed. strange console, cannot be handicapped by the hands and feet. And this is also true in the case of the humblest applicant, who suffering from stage fright, is trying to do his best before a coldly critical music committee

technic lies in the insurance it gives cital pieces should try Passaeaglia upon to say I have never seen it on an Ameriagainst that evil day when all things the scale of D melodic Minor by Paul can program. suddenly cipher and one is compelled to Ertel. Ertel was born in Posen, 1865, he Another excellent piece strangely neg-It is easy for the "trick" organist to rely on ms yoxs and tremotos with a judicious (?) pumping of the swell pedal but

Passacaglia Op. 19, is a most remarkable give him a pure diapason fare for a of this piece and is repeated continuously, while and the truth is out.

Some years ago a parish priest in England advocated the building of what he termed a "model" organ. It was to have

### Selection of Music for the Church Service

This very important subject was least are concerned. The Daughter of brought forcibly to the writer's notice Jairus, from which the solo My Hope is

several years ago by a perusal in the in the Everlasting was taken, of course newspaper of the service lists for Christ-suggests Easter rejoicing. How appromas. Among these lists appeared one into such a service, 'Mid all the changing ferring to the players upon his instrument, cluding the following numbers:

to such a service, 'Mid all the changest remarked that the omission of a day's Overture—Poet and Peasant.....SUPPE scenes of life! The utter lack of thought practice was noticed by the artist him- It is Enough (from Elijah),

self, two days without and his friends

MENDELSSOHN

MENDELSSOHN According to The Console, a prominent ally beyond you. Rossini tention it deserves.

These numbers were given in a promiantems and solos that would, as far s the orchestra, nor transcriptions, as you Proper discrimination is made between nent church by a well paid quartet choir, possible, be compatible with the subject of Imagine a congregation on Christmas the sermon. On being informed that the organ music to-day. that instrument. In the organ world a similar distinction exists between the reinsteading to the bartione soloist sorrow-on "Temperance," the organist sugar-stor-fully pleading, "It is enough, now take as being suitable for the occasion, Ho, away my life—I desire to live no longer."

\*\*every one that thirsteth and Crossing the Control of It might be thought that he felt uncom- Bar. The rector is said to have replied of service playing is too often sufficient to fortable from having partaken too freely that "double-crossing the bar" would be

to the prevailing ignorance as to the latent Mater, which would scarcely indicate but considering what sometimes happens it

### Raising the Standard of American Organ Playing

MUCH has been done in this country bass, improvising on given theme, etc.—
to the error. Many would-be recitalists during the last twenty-five years by two
are tolerated and excused on this ground. Orally during the past season a humorous
conjugate of the organist.

MUCH has been done in this country bass, improvising on given theme, etc.—
the paper work to the paper work or the paper wo The older of these two organizations is point, orchestration, ear tests, general Philadelphia, which was organized nearly It will readily be seen that the prepara-

tion for these examinations will do much toward the proper equipment of the present-day organist, although everything is not covered. And one or two points that are included are not particularly useful you do, do it on definite lines. in practical work at the present timefor instance, it is very rarely, indeed, that eause of its transitory nature, for it is ment.

The other organization, The American an organist is called upon to play from a (properly conceived) the highest form of the church was by mistake coupled to the Guild of Organists, includes four classes figured or unfigured bass. However, so musical culture, of membership, and being authorized to much that is good is accomplished that we confer degrees, has a more comprehensive may well be content to include these subexamination. The classes of membership jects, as the knowledge acquired can work not.

are Founders, Fellows, Associates and no harm. Colleagues. The Founders' list has been The third prominent organists' assoclosed for some years. Fellows and As- ciation, "The National Association of Orsociates are admitted by examination. ganists," being a very democratic body. erica told me recently that after years of Colleagues are admitted without exami- confers no degrees and has no examinaconcertizing he believed the indispensable nation on recommendation of two active tions, all organists being eligible. This requisite in approaching a strange instrumembers of the Guild. The examinations association carries on its educational work ment to be a sure technic. The eye, com- include solo playing, reading, transposi- through its annual convention, when in-

### Worth While Music for Organ Recitals

### By Roland Diggle

either in the pedal part, or in the upper parts, right to 'he end. Besides this, the following themes are introduced, viz:-B. A. C. H. (B flat, A, C, B natural) the

Another advantage in the possession of Organists on the lookout for new re- ceedingly fine piece of music. Strange

play entirely upon an expressionless Great was a pupil of Liszt, and became a pro- lected is the Sonata in G minor Op. 29 fessor at the Berlin Conservatoire. The by Edgar Tinel. The composer, an eminent Belgian one, was born in 1854. The first movement of this fine Sonata is in the usual Sonata form, and the slow movement is an extended canon in the octave, with free added part. The last movement is fugal, with a bold, almost planations humorous subject, relieved by well contrasted episodes. A most interesting work but a single stop, and that an open die 15, A, C, II, C and S, C, D and S, C, may quite naturally question the effect of cach and every service played entirely on Moreover there appears towards the end Elert-Mendelssohn. This arrangement trouble cach and every service played entirely on according to the control of the control this one register, yet in these days of drums, bells, cymbals and other harmless position, episodes, stretti and other con-Without Words," added the march as don't suppose that it is impossible for don't suppose that it is impossible for drums, bells, cymbals and other narmees position, characteristics. Here too, the B, A, a contrast section. This is again followed even you to contribute to failure. but irrelevant clapitags it is refreshing inspiration. The property of the pro and that it is quite possible to play not again amounted. The work of the terms of the state of alone intelligently but also preasurely upon the anomalies, the tempi, rhythms and melos a one manual organ provided you are the harmonies, the tempi, rhythms and melos a manual organ provided you are the harmonies, the tempi, rhythms and melos tempi, rhythms and melos anomalies are tempi, rhythms and melos tempis rhythms and rhythms but the effect produced is that of an ex- the idea is excellently carried out.

### Don'ts for Busy Organists

The following is from an interesting article Monthly Musical Record

Don't select your music after a cursory reading of a publisher's catalog. The publishers will generally send you a bundle of music on approbation. Go through

Don't select pieces written to display "fancy stops," nor pieces reminiscent of

Don't neglect Bach, Buxtehude, Rheinberger, and Wesley, on the ground of classicality. People will always listen to the classics if they are carefully played. Don't forget that the modern organ

composer needs your support. Don't contribute to the efforts of second and third-rate composers. There is no room for them in the domain of art.

Don't neglect to practice assiduously and don't fail to see that you have your voluntary thoroughly in hand before performing in public.

Don't test your pieces from the organ loft, but from the body of the church. Get a friend to play for you, and test for yourself.

Don't pretend to extemporize without previous preparation. A sketching-our is necessary at first, and can only be dispensed with after considerable experience Don't ramble along your keyboard in order to "fill in" the unavoidable gaps

which occur during a service. Whatever Don't lightly regard improvisation be-

Don't allow your choir to accompany you, Most organists do; but you need

Don't be noisy. It is your concern to support the voices, not to drag them over difficulties, and bolster them up when their intonation is faulty. Once done, always expected. Therefore stick to the principle, even if a eatastrophe or two

result: it pays in the long-rup, Don't use your reeds too frequently; they are opposed to good vocal tone. Let your selection rest rather with the diapasons and the flutes.

Don't regard a combination of stops as indispensable. Frequently allow your stops

to be heard singly. Don't use the pedals as frequently 25

you do. Your 16-feet tone quickly becomes monotonously irritating. Vary your tones, of course, but with a preference for the 8-feet ones

Don't attempt word-painting. You can not imitate the grin of a dog as it runs about the city, nor "caterpillars innumerable," nor "sharp razors," nor "hot thunderbolts." Rather go to the other text. treme and leave descriptive work alont.

Don't give elaborate instructions or ex-

Don't be content with a partial earrying out of your requirements. Insist

you apportion it.

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10779 Paradise . . . E. E. Hipsher 3
10779 Now the Day is Over
E. E. Hipsher 3

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OCTAVO CHORUSES, WOMEN'S VOICES 10772 The Battiff's Daugher of Islington.....A. Redhead 3 .08 10780 Over the Waves we Softly Glide.....R. M. Stults 3 .12 10774 A Spring Song C. Pinsuti-Challinor 4 .10

OCTAVO CHORUSES, MEN'S VOICES OCTAVO CHORUSES, SILLIA 10771 The Sea Hath Its Pearls O. Pinsuti-Challinor 4 .15 10790 The Long Day Closes Sir A. Sullivan 4 .06

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Please mention THE ETUDE when addressing







A. The half note is not sufficient as written, because this measure presupposes two parts, the sustained note part and the accompaniment part. The composer has tried to show that one note of the accompaniment part. The measure might have been written with a quarter rest over the single half note, thus indicating the two parts. In playing the measure three theoretical points make not if

Q. Why have the notes A and B in the fol-lowing example the natural sign before them? Should not accidentate apply only to the measure in which the notes occur which are associately the accidentat?



Regulations of this Department

The readers of THE ETUDE are requested to observe strictly the following conditions:

No questions will be answered unless the full name and the full address of the applicant is given.

Questions of a strictly personal or private nature.
 C. Those questions that have not sufficient general interest to the readers of THE ETUDE.
 D. Questions relating to the stories or traditions or descriptions of special pieces.

Only the initial or a chosen nom de plume will be used in the printed answer.

Make your questions short and to the point.

The following questions will not receive attention in this department.

A. Questions relating to Metronomic marks.

Q. Is the following example as tie or do you the scale, by raiding the seventh. This raised service the note topice? Note that the last seventh was not written, but sincers were chard to movide discoult, the seventh was not written, but sincers were chard to movide discoult, the raised seventh was not written, but sincers were chard to make the control of the cont CLARKE.

Q. In practicing slowly should the slow-ness be caused by longer spaces between the sounds and not by longer sounds? In prac-ticing a logist passage in this west, what tempo, legalor of stacoston—E. M. the proper tempo, legalor of stacoston—E. M. A. Play the notes precisely as written, no matter what the tempo. If they are marked legato, play them legato. In other words, sustain the sounds unless otherwise marked,

Q. What are the best books upon the subfoct of musted forms and upon such subjects as
set introduced forms and upon such subjects as
set introduced forms and upon such subjects
forms is that of E. Pauer. This will give
all you need for elementary study. A very
fine book upon the subject of acoustics is
The Student's Helmholts, by Broadhouse is

Q. Please five me supportions for organizing and conducting a maste club.—C. V. Circum, and conducting a maste club.—C. V. Circum, and conducting a maste club.—It is getter too lengthy for this department. Ample suggestions will be found in articles upon this subject which appeared in Time Errom for September, 1911; October, 1912; November, 1913.

of 3000.

Q. What can I do area; from the pinns that will help my mustoul education! I have plenty of time at the office where I work.

A. A great deal of excellent study can be tone away from the pinn to harmony, history, etc., and much may be accomplished in p. W. Garlet Hand Cymnartics. A help full article, autilited "Away from the Pinns." In F. W. Garlet Hand Cymnartics. A help full article, autilited "Away from the Pinns." It is super the property of the property of the pinns. The property of the pinns of the pinns

A. You will worke that there is a sharp religious measure. These accidentials are the second a perfectly quick start of a finer sign before the B in the last cloud of the previous measure. These accidentials are larger than help the apprentice of the previous measure. These accidentials are larger to the second and the

# He First Notices

### Your Complexion

That is the thing that decides a woman's cauty—her complexion. That is why you hould be particular, very particular about That is the thous heaviers and posterior is a boot incompletion of the particular, very particular about the particular about the particular about Does it simply above the powdered face or does it mean a fine complexion? I sit areal aid one this beauty or is in that an added complexion we will be the particular and powders, but you will find that the thousands of beautiful women to whom complexion is not a problem

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arts and professions, as well as social dis-similar societies, usually receive a weekly

tinction if he cares for it. He can live salary, and are obliged to fill a certain in any country, go anywhere, and fulfill number of dates weekly, as stipulated

his most cherished tastes and desires. The when the contract is first made, Railroad

life is somewhat arduous and exacting, it fares are usually paid by the manager,

is true, but as man is usually happiest but the performer pays his own hotel

present day violin virtuoso ought to be, Earnings of concert violinists are much

A correspondent writes to The ETUDE America. A violinist who would receive

inquire as to the average income of \$300 for a concert in the United States,

he great violinists of the present day. would probably have to do the same work

In the case of the most eminent soloists in Europe for from \$100 to \$150. The

the income is very great, some few of the cause of this is that there are so many

greatest, who are in the best demand, more eminent violinists in Europe than

sometimes earning as high as \$100,000 per in this country, and that the price paid

year in an American tour of seven or to singers and instrumental artists is

eight months. There are probably, how- everywhere in Europe on a much lower

ists in the whole world who are able to The large sums earned by great vio-

public is apt to run after a very great large sums spent for preliminary adver-

and well advertised artist, and those who tising and publicity are taken into ac

are less well known, and whose talents count. It requires, with rare exceptions,

character are obliged to content them- at the present time to launch a new vio-

selves with very much less. Violin con- linist, and this outlay often has to be

cert artists who are well known, but of kept up for several seasons, before the

somewhat lower rank than the world's career of the new artist is on a paying

half dozen greatest, often find it impos- basis, in fact starting a new violinist is

sible to earn more than from \$10,000 to often like introducing a new patent medi-

\$30,000 per year, while there are of course cine, so much preliminary work has to be

as those in connection with lecture courses, Occasionally a new violinist, as was the

Chautauquas, etc., who must content themselves with salaries ranging from \$50 man, leaps at once into popular favor

to \$100 per week. Even the latter are, without much preparatory booming. El-

of course, expected to be competent vio- man, at the age of thirteen played at a

linists, able to play the standard violin concert in Petrograd one evening. The

solos well enough to please average mixed manager of a Berlin concert bureau, hap-

The greater violinists either fill single his talent. He sought him out, and en-

engagements, giving their managers a cer- gaged him for a series of concerts in

tain percentage of the amount received Germany. This tour was a great success.

many who fill smaller concert dates, such done,

beginning. Some violinists, especially very similar

audiences

ever, not more than three or four violin- scale than that paid in this country,

when he is busy and successful, the bill, and similar expenses.

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# CHOSTONIO SE DICHOLO COLLO Department for Violinists Edited by ROBERT BRAINE

### Jacques Pierre Joseph Rode

In the sketch of the life of Kreutzer, in the preceding number of THE ETUDE, we have seen that the present day fame of that great violinist rests principally on his famous Forty-Two Etudes, for the use of violin students. In similar manner the fame of Rode rests on his Twenty-Four Caprices for the violin, a work which is just above the Kreutzer Etudes in point of difficulty, and which is an indispensable part of the course of violin instruction. From a technical and musical standpoint these caprices are of the highest value to the student, and are in world wide use. Teachers of every nationality and school use them, and the greatest violin teachers insist that they he studied persistently, by every serious violin student, until they are thoroughly mastered. Each of these caprices is written in a different key, twelve being devoted to the major, and twelve to the minor keys. These caprices form a splendid preparation for the study of violin concerti, and although written primarily as a work of instruction, they are thoroughly "grateful," as mediums of practice, and their study is greatly enjoyed by the violin student. Technically they "lie well" for the violin, and they are thoroughly violinistic in character; in fact, these famous caprices occupy a niche in the works of instruction for the violin which would be difficult to fill in their

The violin pupil who can play Kreutzer and Rode really well already possesses broad foundation on which many of the most ambitious and difficult works in violin playing can be safely erected. As a rule students practice the Rode studies too rapidly in the beginning. In his they are often misled by the very high metronome marks placed at the heginning of the fast movements by the editors of the various editions of this standard work. The fast movements of these caprices are, it is true, designed to be played at a very rapid tempo, but students often try to execute them at metronome speed before they have sufficient technic for it, with sorry results. These fast movements should be taken at half or quarter speed at first, and increased speed worked up gradually. It takes a finished technic to play the Rode Caprices up to the metronome time usnally assigned to them.

#### Rode's Career

The career of Rode forms one of the most interesting pages of the history of violin playing, and should be studied by case with all great violinists, he had ac- his pardon for doing so." complished much during the age of child- Rode married, in 1814, in Berlin, where

bern player, left Fauvel and studied with on his hearers. He ranks in the history the great Viotti, who was then at the bad of the wide matter at the control of the contro head of the violin world in Paris. Stich of the greatest violinists of all time. His introduced Rode to Viotti, who at once intonation was perfect, his tone large and received him as a pupil, and taught him of splendid quality, and his style noble for two years, at the end of which time and pure. Rode played a concerto by Viotti in public Rode's compositions, which were nuwith great success. Other engagements merous, are violinistic, but possess no fellowed in Paris, and Rode enjoyed a great creative depth. He never studied gradually increasing fame. In 1794 Rode commenced a series of

He had great success in Holland and Germany, his success being particularly marked at Hamburg and Berlin, in which latter city he played before King Frederick William II. When returning to France his vessel was driven by a storm to an English port, and he visited London, where he succeeded in getting only one unimportant hearing, and soon left, with great disappointment, for the continent, where he repeated his former in Russia, where he remained for five vears, was tremendous. He became vioappearances were attended with great enin Petrograd seems to have brought about voice, with sensational success. a decline of his powers, for when he reseemed to have gotten back his former power. Spohr, the great violinist, having heard Rode early in his career, considered his style one of supreme excellence and tried to copy it, but was greatly disapthe Russian period. He found that Rode world. lacked his former brilliance, and that he had even been forced to simplify difficult passages, so that he could play them. During the later years of his life Rode tried to "come back" as a concert virtuoso but with indifferent success, and

deaux, his native city. Rode was the recipient of many distinguished honors during his busy life. In 1796 he was made a professor of violin playing in the Paris Conservatoire, and in 1800 he was engaged as solo vio-Vienna, and that great master composed for him the famous sonata in G Op. 96. At the first performance of this sonata, Reethoven was not very well satisfied by the way Rode played the violin part, and he sent the part of Rode before a second every student of the violin. Jacques performance, asking him to look it over. Pierre Joseph Rode was born at Bor- In regard to this Beethoven wrote: "He deaux in 1774. His was a "born" talent will not take it amiss, certainly not!

his closing days were much embittered in

playing difficult concerti in public. Fau- Rode, third Kreutzer and fourth Baillot. 6, both grade 4; suite in D Major, grade 5.

composition thoroughly, and was obliged to secure the assistance of other musitours which continued for some years. cians, notably the composer Boccherini, in scoring his violin concerti. He left the following published compositions: 10 violin concerti, 5 quartets, 7 sets of variations, 3 books of violin duets, and the to do it correctly, and should be left to Twenty-Four Caprices.

The concerti are used principally at the present day for teaching purposes, for which they are useful. The seventh Concerto in A minor is probably the best of the ten, and is occasionally heard in public. Of the variations, the set in G major, triumphs. Soon afterwards he gave con- often familiarly known as Rode's Air, certs in Spain and Russia. His success still enjoys great popularity, and should he studied by all violin students, Spohr played this set of variations with great linist to the Czar, and his frequent public success, as he tells in his autobiography. and Catalani and other famous sopranos ing with bridges of varying degrees husiasm. The strenuous life Rode lived have used the variations, adapted for the hardness, but an expert violin regime

Taken as a whole few violinists have turned to Paris he was coldly received, ever lived who have done more to ad-and up to the day of his death never vance the art of violin playing than this violins. great French violinist; by the example of his masterly playing, by his teaching, and model should be used. The violin bridge his composition of the immortal, as now used was designed by Stradivarian Twenty-Four Caprices, which are even the now doing an important part in educating pointed in Rode when he heard him after young violinists in every country in the beautiful work of art indeed, and give

### Death of Gustav Hollaender

A RECENT cablegram from Berlin announces the death at the age of 65 of Hollaender, the eminent comconsequence. He died in 1830 in Bor- poser. The announcement will cause widespread regret among violinists and violin students, who have enjoyed his in bowing, the strings will be fore many excellent compositions for the violin. While Hollaender leaves no great violin concerto, or miscellaneous violin composition of the first rank, he is the linist to the First Consul, Napoleon Bona- author of many high class violin comparte. In 1813 he met Beethoven in positions which are in general use throughout the world, and which rank deservedly high. Among his compositions may be noted the following: Spinning Song, Op. 3, a charming composition about grade 3 full of melody and with a comparatively easy piano accompaniment; Legende in E Op. 15, and Canconetta in D. Op. 20, both about grade 5, and both well adapted for concert use; two operatic fantasias one on airs from Der Freischuelz, Op. 18, deaux in 1774. This was a Solid as a solid and the would to God there was reason to beg and the other on airs from Don Juan, Op. 18, for the violin, and as is practically the would to God there was reason to beg and the other on airs from Don Juan, Op. 18, 19, both about grade 3; a student's violin concerto Op. 62, in A minor, about grade complished much during the age of dallahood. He commenced to study the violin he remained for some time. He enjoyed 3; six easy pieces for the young in the hood. He commenced to study the violing the remainded to some of the four first position, Op. 48; Romansa and Tarat the age of eight, under Andre Joseph and transfer of the class-Fauvel, a well-known teacher of Bor- great representative masters of the class-antella, Op. 16, Serenade, Op. 11, Lullaby. Fauvel, a well-known treacuter to not be deaux. By the age of twelve he was as- ical violin school of Paris, as follows in Op. 12, the last four pieces about grade tonishing the musicians of that city by point of development: first Viotti, second 3; Intermezzo, Op. 6, Tambourin, Op.

yel was so proud of his young pupil that As a teacher Rode achieved great fame. These violin selections are high class he took him to Paris in 1788, where the Among others he instructed Böhm compositions, and are admirably adapted he took nim to Tails in New Land (school of Vienna) who in turn formed for teaching purposes. Only a few of lad was considered a marver. The considered a marver of the considered a ma succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of recognition many noted papers of the succeeded in getting plenty of the succeeded for his takented pupil in the French ramous was shoot of Berlin). In his they are specially valuable to the teacher so that the violin will take a body capitat, but, as so often happened and pounder days when his playing was at its for pupils to play at violin recitals.

### the recommendation of Stich, the famous best, Rode made a profound impression The Importance of the Violin

To the novice in violin playing the violin bridge seems of small important He thinks of it as something he can be for a few cents, like a pair of shoe strings or a lamp chimney; stick it under strings, and there is an end to it. The experienced violinist knows better; he well aware that nothing is more important, if the violin is to sound its best than a bridge of the proper material, the correct size, and properly adjusted The violinist, if wise, will not try to adjust his own bridge, as it is quite a trid will charge from fifty cents to \$1 for the work, which includes the price of the bridge. Let us look at a few of the futures involved in securing a correctly aljusted bridge, and the importance of the matter will be readily understood.

First: The bridge should be made of good maple, of the requisite hardness of softness to suit the tone of the violin to which it is adjusted. This can only be ascertained to a certainty by experiment can often judge with approximate or rectness through long experience in aljusting bridges to hundreds of different

Second: A hridge of handsome artisti great violin maker, and when the scrolls are artistically cut it is a wr added beauty to the appearance of the

Third: Freak bridges made out o ivory, celluloid, bone, and various kinds of wood, other than maple, should be left vercly alone.

Fourth: The bridge should be of the proper height, so that the strings will he at the correct distance above the finger board. If too low, when pressure is use against the fingerboard, for a greater less distance of their length, producing all kinds of buzzing, false, and twanged sounds; if too high, it will be difficult press the strings down with the fings Good velocity playing will then be possible, and it will be hard to play tune, owing to the great tension I duced by forcing down the string for such a great height above the finger board, which makes the tones too share

The hridge should be cut lower on ! string side than on the G string sh since from its smaller tension the G stri must lie higher above the fingerhoard. this were not the case, the least pressu applied to the G string by the bow wee press it flat against the fingerboard, ma ing it impossible to produce the prop

The angle of the neck in relation to b body of the violin is often wrong cheap factory-made violins, making fingerhoard too high or too low. fingerboard lies too low, a bridge too low will have to he used, and fingerboard lies too high above the of the violin, a hridge that is too will have to be used. Any violin replacement the proper height.

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Fifth: The bridge must be of the strings properly, and mutes the tone of

cut so that they fit perfectly to the arch strings to rest in. of the belly. It will be readily seen that Eighth: The bridge should be kept perif only a portion of the surface of the pendicular at all times. It should be feet touches the belly of the violin the looked at, and straightened, if necessary, vibration of the strings, which is carried after each tuning, for the pulling of the down through the bridge, will only be strings as they are tightened has a tencommunicated to the belly of the violin dency to draw the bridge over, towards artially and imperfectly. The arch of the nut. Repeated tunings almost every violin is different, and it straightening the bridge often pull it over requires a very skillful workman indeed so much that it will fall, sometimes breakto cut the feet of the bridge so that they ing in the operation, and causing the will fit the arch of the belly perfectly.

rest are cut at a distance of about 7-16 failure of the player to keep the bridge of an inch apart. Amateurs and students perpendicular. It usually warps on the who adjust their own bridges usually get these distances wrong, for they guess at pressure of the E string, and the frethe distance, and get the strings too far quent tuning of that string.

apart or too close. The notches should Ninth: The small notches cut in the be very slight and not cut too deep, for sound or ff holes of the violin, indicate the string lies in a deeply cut notch, that the back edge of the feet of the bridge if, in the process of tuning, it grad- should come in a straight line with the ually cuts one of these deep notches for inner cross cuts or notches of the sound itself, it makes it difficult to tune the holes.

and usually is a happy man.

proper thickness, and must taper from the violin to a certain degree besides. the feet to the top. The thickness of the Some violin makers inlay the top of the bridge should be adapted to the particular bridge where the notches are cut, with violin to which the bridge is being fitted, pieces of ebony, one for each notch. The as some violins will sound better with a ebony being such hard wood, resists the thin, some with a medium, and some with tendency of the strings to cut these deep thick bridge. Experiment is the best notches. As a bridge wears, and the guide for ascertaining the proper thick- strings in process of tuning cut the notches ness for a bridge for any particular into the bridge, the top of the bridge should be dressed down slightly, so as to Sixth: The feet of the bridge must be leave only very slight notches for the

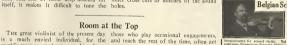
sound-post to fall. The bridge also be-Seventh: The notches where the strings comes warped and twisted, through the E string side, on account of the strong

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pened to be present and was struck by

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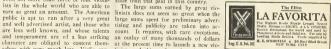
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#### or in some cases contract to play a cer- Other tours followed, and Elman has been Make Music Rolls tain number of concerts for their mana- filling concert dates ever since, with ever gers, for a lump sum agreed upon at the increasing success. Kubelik's start was

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lose all its characteristic vigor. The bowing sounds best executed at the extreme tip of the bow. It gets its near characteristic effect from the extreme rapid, vigorous dip of the wrist in erecuting the small notes with the down bow. This stroke is produced solely from concerto by Viotti is one which is much the wrist, and if the violinist will practice

For acquiring this bowing there is no

### Mischa Elman on Some Phases of Modern Violin Plaving

Elman, recently gave many interesting ard of technical equipment demande Eman, recently gave many interesting and or technical equipment demanded views of the modern violin art to an in- to-day of any violin player who has the terviewer of the New York Musical right to be known as a virtuoso is so Courier. Of playing the compositions of high that it may be justly said anyone of the great classic composers in modern style, and with different interpretation. The only real difference in their playing than was customary when these compositions first appeared, he said: "The insonality of the player." troduction of what I may call modern feeling and expression into classical works well known violin works, Mr. Elman something which must come and has said: "Tradition, what is tradition? Tracome of itself, in sympathy with our gen- dition does not exist. It is simply what eral attitude toward music. For instance, the artist feels. Is there any tradition undoubtedly I, in common with all the about a composition when it is written? other leading virtuosi, play the Beethoven concerto in quite a different style from the The composer first learns the tradition way in which it was played in his own of his own work on hearing it played fo day, but at the same time if he could hear the first time by some great artist. The it as it is played to-day, it is an absolute along comes another great artist and player certainty that a composer of his immortal the same work. Perhaps the composer genius and catholicity would approve of hears several new things in it, some new any rational differences in the reading developments of its possibilities of which which may exist."

no pupils, Mr. Elman said: "In fact, it on, Every great artist has the right b seems to me that teaching is so absolutely a serious profession that the teacher for the time being must give himself up to it to the exclusion of all other work. The true position of a teacher to a pupil is like that of a parent to his child and the only teacher who can be really successful is the one who is prepared to devote himself whole-souledly and exclusively to communicating something of himself, his ideas, and thoughts to his pupils."

Mr. Elman considers the difference between the great violinists of our day one taught the violin only, without propr of "personality" only. He said: "As a preparation in advance in harmony and matter of fact, all violin playing is a mat- theory

THE well known violin virtuoso, Mischa ter of personality nowadays. The stand-

To justify his original readings of many No. Absolutely no. There cannot b he never dreamt and thus a second 'tra Commenting on the fact that he receives dition' is introduced, and so on and s exercise his own taste and judgment and to make a new 'tradition' for every work so long as he can justify his interpreta tion. In reality, nothing is hackneyed Everything depends on the artist and the

> Other striking Elman ideas were the following: "To hear a well loved, well remembered piece is like having the warm sun flash out from the clouds after ? shower," and "too many violin pupils an

### The Amazing Ole Bull

Ole Bull was constantly doing unique things which kept him in the limelight. In the latter years of his life he played the violin on one occasion at the summit of Cheops, the highest pyramid in Egypt. He was attended only by a few friends and a bodyguard of Egyptian guides. When the brilliant tones of the violinist's Cremona range out in the dry, sunlit caused him to use a very flat beigging and it, it is said the Egyptian air, it is saried the Egyptians while it facilitated his chord must be surprised that they fell on the lame of Allah.

The surprised were supported were supported by the surprised with the s on the name of Allah.

Ole Bull was a giant in stature, and the ordinary full-sized violin looked li a toy in his hands. He used a bow to or three inches longer than ordinact owing to the length of his arm. Hi fondness for playing lengthy passages i broken chords of three and four not

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### When George Washington Went to the Opera

George Washington was very fond of the theatre, particularly, it is said, when music was a part of the performance. The "star" conductor of the day was Alexander Reinagle, a German who was from the keyboard of the piano, after the manner of the times, and was greatly respected. This was very important, for the gallery gods in those days thought nothing of throwing apples, nuts, bottles and glasses on the stage.

In Early Opera in America, the author, Mr. O. G. Sonneck, quotes a passage from a French writer contemporary with Washington, telling us how the father of our country visited the theatre when Reinagle conducted. The account is cxceedingly quaint and forms a fine picture of that day when South Street, Philadelphia, was a theatrical centre. South Street now corresponds to Petticoat Lane CRANE Potsdom, N. X. York. It is a swarming hive of all na-tionalities to which is a swarming hive of all nationalities to which is added a large colored population.

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Age Fine Arts Statistical Charge reception of George Washington. On the front of the box was the United States coat of arms; red drapery was gracefully festooned in the interior and about the exterior. The seats and front were NEW YORK Institute of Musical Artexier exterior. The seats and front were cushioned. Mr. Wignell (the manager) new YORK Rafe Leech Sterner, Bibletor in full dress of black, hair powdered and adjusted to the formal fashion of the day, with two silver candle-sticks and wax candles, would await the General's argreat refinement of address and courtly manners, conduct this best of public men and suite a state of the sta manners, conduct this best of public men and suite to his box. A guard of the PETERSILEA MRS. CARLYLE Roll Finance and Teacher and Suite to his box. A guard of the military attended. A soldier was genwere posted in the gallery, assisted by the TRACY CHARLES LEE Piano Intraction Control of Control o were posted in the gatery, assisted high constable of the city and other police officers, to preserve something like VIRGIL MRS. A. M. Plano 8chool and Conservatory like officers, to preserve something like

decorum amongst the sons of social lib-Surely America has advanced in its opera deportment, if in nothing else.

### Some Points to Remember in Playing Old-Time Music

Sometimes it seems as though nobody ought to play the music of the older masters-Mozart, Haydn, Bach and Handel, -without having previously read some-—without naving previous. They con-thing of the history of music. They con-ceived their music from such a very dif-ceived their music from such a very dif-ceived their music from such a very dif-place of modern and produced the such as the s ferent standpoint from that of modern composers that it is hard for the modern performer to understand it without a little guidance from musical history.

In those days, music-piano music especially-was not regarded as a means of expressing personal emotions. Com-posers aimed rather to weave delicate patterns of sound demanding clearness of technic, delicacy of rhythm and a just use of dynamics-softness, loudness, and accentuations. Any attempt therefore to perform music of this period with exaggerated nuances, or with passionate fervor, is out of place and in bad taste. It is something foreign to what the composers wished.

Beethoven was the first consistently to inject into piano and instrumental music the emotions and passions that surged within him. With him, piano music turned a new corner unfolding new vistas of possibilities in self-expression which composers have not even yet exhausted. In his music, therefore, great warmth of feeling, vivid contrasts in speed, touch and dynamics are in order.

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By Eva M. Clare

THE student who can't be interested in current musical events is hard to find. Pupils may be bored with good music, disinclined to study musical history, unvilling to look up the lives of Bach or Mozart, but ask them about Paderewski, Kreisler, or Schumann-Heink and you will find a different attitude. They may have heard them, or read of them in current magazines. Such artists are "live topics," and the child is interested at once

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### This Month's Title Page

THE picture of Saint-Saëns and John Philip Sousa on the cover of THE ETUDE his month has an interesting story. M. Saint-Saëns was a guest conductor at the Panama-Pacific Exposition. Accordingly he wrote Hail California with the understanding that it was to be scored for the Sousa Band as M. Saint-Saëns had frequently heard the band in Paris. At one of the rehearsals for the great work in which so many were engaged M. Saint-Saëns was particularly enthusiastic over the work of the Sousa Band and grasping the conductor by the arm walked away with him with the score of the poem in his hand.

One of the members of the band, Mr. John J. Perfetto, happened to be at hand with a camera and asked permission to take a photograph of the famous French composer and the American conductor. The picture at once became very popular and Mr. Perfetto had hundreds of requests for them. With this in view he had a special postal card made of the picture and those desiring to secure such copies may do so by addressing Mr. Perfetto at the Hippodrome.



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By R. W. Beal

kinds of baths civilized man care, has indulged in from time to time. Would you believe that five to ten of all baths, the "Internal Bath," has been given little thought. The reason plays in the acquiring and maintaining of health.

If you were to ask a dozen people to define an internal bath, you would have as many different definitions, and the probability is that not one of them would be correct. To avoid any misconception as to what constitutes an internal bath, let it be said that a hot water enema is no more an internal bath than a bill of fare is a dinner.

If it were possible and agreeable to take the great mass of thinking people to witness an average post-mortem, the sights they would see and the things they would learn would prove of such years, practice internal bathing and be lasting benefit and impress them so gin to-day. profoundly that further argument in favor of internal bathing would be unnecessary to convince them. Unfor- bathing, it may be that a number of tunately, however, it is not possible to questions will suggest themselves to do this, profitable as such an experi- your mind. You will probably want ence would doubtless prove to be, to know WHAT an Internal Bath is, There is, then, only one other way to WHY people should take them, and get this information into their hands, the WAY to take them. These and and that is by acquainting them with countless other questions are all ansuch knowledge as will enable them to swered in a booklet entitled "THE appreciate the value of this long- WHAT, THE WHY and THE WAY sought-for, health-producing necessity. OF INTERNAL BATHING," written

thing is necessary sometimes to im-prove their physical condition. Also, they have almost no conception of how make him the pre-eminent authority on little carelescence indifferent. a little carelessness, indifference or this subject. Not only has internal neglect can be the fundamental cause bathing saved and prolonged Dr. Tyrof the most virulent disease. For in-stance, that universal disorder from tude of hopeless individuals have been which almost all humanity is suffering, equally spared and prolonged. known as "constination," "auto-intoxication," "auto-infection," and a multi- such a vast amount of practical intude of other terms, is not only curable formation to the business man, the but preventable through the consistent worker, and the housewife; all that is practice of internal bathing.

How many people realize that normal functioning of the bowels and a clean intestinal tract make it impossible to become sick? "Man of to-day is only fifty per cent, efficient." Reduced to simple English, this means that most men are trying to do a man's portion of work on half a man's power. This applies equally to women.

That it is impossible to continue to do this indefinitely must be apparent to all. Nature never intended the delicate human organism to be operated on a hundred per cent, overload. A machine could not stand this and not break down and the body certainly cannot do more than a machine. There is entirely too much unnecessary and avoidable sickness in the world.

cluding yourself, who are physically Don't allow procrastination to cheat vigorous, healthy and strong? The number is appallingly small.

have time to do everything else neces- simple thing to be well?-Any

UCH has been said and vol- sary for the attainment of happiness umes have been written de- but the most essential thing of allscribing at length the many that of giving their bodies their proper

Every possible resource of the human minutes of time devoted to systematic mind has been brought into play to internal bathing can make you healthy fashion new methods of bathing, but, and maintain your physical efficiency strange as it may seem, the most im- indefinitely? Granting that such a simportant, as well as the most beneficial ple procedure as this will do what is claimed for it, is it not worth while to learn more about that which will ac for this is probably due to the fact that complish this end? Internal Bathing few people seem to realize the tre- will do this, and it will do it for people mendous part that internal bathing of all ages and in all conditions of

People don't seem to realize, strange to say, how important it is to keep the body free from accumulated bodywaste (poisons). Their doing so would prevent the absorption into the blood of the poisonous excretions of the body, and health would be the inevitable result.

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City, and mention having read this article in The ETUDE, and same will be immediately mailed to you free of all cost or obligation. Perhaps you realize now, more than ever, the truth of these statements, and if the reading of this article will result

in a proper appreciation on your part of the value of internal bathing, it will have served its purpose. What you will want to do now is to avail yourself of the opportunity for learning more about the subject, and your writing for this book will give you that information. Do not put off doing this, but send for the book now while the matter is fresh in your mind.

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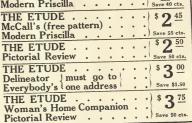
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